THE NEW YORK DRAMATIC MIRROR.

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HELEN BARRY

AS THE FRENCH CHASSEUR IN A NIGHT'S FROLIC.

AT THE THEATRES.

Palmer's.—E. S. Willard's Farewell.

E. S. Willard made his final appearance at Palmer's Theatre last Saturday night. He had hitherto been associated with serious roles, and it was presumably to set forth his histrionic versatility that he selected a double comedy bill for his farewell performance, consisting of Old Soldiers and My Wife's Dentist.

In Old Soldiers, a two-act comedy by the late Henry J. Byron, the prolific playwright, Mr. Willard personated Lionel Leveret, a country gentleman of limited brain power, who loves one woman and gets himself entangled into proposing to another. Matters take a felicitous turn, however, before the curtain falls on the second act, and Lionel gets the girl of his choice.

Mr. Willard, as Lionel, either intentionally or otherwise, presented a palpable imitation of the late E. H. Sothern's stuttering comedy method as Lord Dundreary. His delineation was skilful and effective though his humor occasionally lacks the true unction of a temperamental comedian.

Harry Cane contributed a delightful character sketch of Cassidy, an old family servant. The other members of the supporting cast were satisfactory.

In My Wife's Dentist, Mr. Willard disported himself as Dick Hazard with telling comicality, and Royce Carleton also indulged in laughable antics as Sir John Blanville.

At the conclusion of the performance, Mr. Willard made a speech, in which he gave expression to his heartfelt thanks for the cordial reception accorded by the public and press of New York to a foreign actor, although he no longer looked upon himself as a stranger, as he had been nearly killed with kindness and American hospitality.

At the conclusion of his remarks Mr. Willard announced that, after fulfilling his engagements in other cities, he would return to Europe, but only to return to the United States next season, when his repertoire would include a play based upon a story by an American writer that has become classic.

Palmer's.—The Weaker Sex.

The Kendals, who have been playing *en tour* since they appeared in New York this season at the Fifth Avenue Theatre before it was destroyed by fire, opened a two weeks' engagement at Palmer's last Monday evening in The Weaker Sex, a comedy-drama by A. W. Pinero.

Mr. Kendal repeated his polished personation of Ira Lee, and Mrs. Kendal's portrayal of Lady Vivash was characterized by refined sentiment, charming vivacity and effective emotion.

J. E. Dodson gave a capital comedy sketch of Mr. Bargus, M. P., and A. M. Denison contributed a racy delineation of Lord Gillingham. J. H. Barnes was also happily cast as Dudley Stichester.

Violet Vanbrugh as Lady Gillingham, Barbara Huntley as Lady Liptrott, Florence Bennett as Mrs. Boyle Chewton, Florence Cowell as Rhoda, and Nellie Campbell as Sylvia all did well in their respective roles.

The repertoire of the Kendals' engagement for the rest of the week is as follows: Tonight (Wednesday), Impulse; Thursday and Friday, A Happy Pair and The Ladies' Battle, Saturday matinee The Weaker Sex; Saturday night, The Queen's Shilling. Next week's repertoire includes The Ironmaster, A Scrap of Paper, Uncle's Will, The Money Spinner and The Queen's Shilling.

Daly's.—Rosina Vokes.

Rosina Vokes, the merry little Englishwoman, as the bill so aptly puts it, opened at Daly's on Monday evening, and presented three one-act plays from her repertoire to a large and most appreciative audience.

A Game of Cards, the first piece on the bill, was a delightful trifle of pathos, blended with humor, in which Felix Morris was seen at his best.

In Fred. W. Sidney's clever comedietta, Wig and Gown, Rosina Vokes repeated her clever personation of Polly Meadowleigh, and was loudly applauded. Courtenay Thorpe as Frank Warburton also proved a favorite with the audience.

The performance concluded with The Rough Diamond, J. B. Buckstone's familiar one-act comedy, in which Miss Vokes repeated her inimitable portrayal of Margery. The supporting cast included Courtenay Thorpe, Ferdinand Gottschalk, Felix Morris and Eleanor Lane.

Union Square.—The Two Orphans.

On account of the foreclosure of Thou Shalt Not by Mayor Grant on Thursday last, The Two Orphans, with Kate Claxton and Mrs. McKee Rankin in the leading roles, was revived at the Union Square last Saturday night.

Miss Claxton and Mrs. McKee Rankin as Louise and Henrietta, respectively, played with their usual effectiveness. Vida Croly was seen to advantage as Marianne, and Mrs. Vanderhoff did fairly well as Mother Frochard.

Charles A. Stevenson repeated his telling personation of Maurice de Vaudrey, and Charles Hallock's portrayal of the Marquis de Presles proved acceptable. Foster Platt gave a striking delineation of the cripple, Pierre Frochard.

The piece will be the attraction throughout the current week. Next week, Two of a Kind.

Fourteenth Street.—Kerry Gow.

Joseph Murphy, who has not been seen here for some time, received a cordial welcome at the Fourteenth Street Theatre on Monday night, where he began a two weeks' engagement in The Kerry Gow.

Mr. Murphy's personation of Dan O'Hara has lost none of its pristine Hibernian humor, and his emotional work is also as effective as ever.

Nora Drew, who struggles with fate and finds a fortune, received competent interpretation by Belle Melville. The other members of the cast, as is frequently the case in traveling companies, were good, bad and indifferent.

Next week Mr. Murphy will appear in Shaun Rhue.

Grand.—The Seven Ages.

The Grand Opera House was filled in every part on Monday evening when Henry E. Dixey commenced a week's engagement. Since last seen here The Seven Ages has been decidedly improved, and the piece now runs very smoothly.

Mr. Dixey seems more at home in the various characters he assumes, and his acting proved as clever as ever.

Carrie E. Perkins was very acceptable as Avonia. Dorothy Gray sang several songs in a very pleasing manner, and D. L. Don was very amusing as Van Mulligan. The scenery looked the worse for wear.

Next week, Myles Aroon.

Niblo's.—The Dazzler.

That women, as well as wine, sometimes improve with age, is manifested this week at Niblo's Theatre, where Lydia Thompson is presenting The Dazzler. On Monday night the audience was large and greeted the star and company with unbounded enthusiasm.

The piece has not been changed since the engagement at the Standard, and was given with the usual dash and vim of a rollicking farce-comedy.

Among the company, the following gave pleasing specialties and are worthy of note: Joe A. Ott, Mas Miller, Thomas J. Grady, R. S. Nodine, Jr., Sherman Wade, Jessie Hatcher and Blanche Arkwright.

At Other Houses.

Alabama has made a genuine hit at the Madison Square.

Fanny Davenport's impersonation of Cleopatra remains the bill at the Broadway.

Mr. Wilkinson's Widows is filling Proctor's at every performance.

Nat Goodwin still enjoys his share of public favor in The Nominee at the Bijou.

The "comedy-laden curtain" of the Park is advertised to rise every evening on James T. Powers in A Straight Tip until further notice.

The artistic revival of Old Heads and Young Hearts is presented nightly at the Lyceum. Mrs. Kendal will give readings from As You Like It at this house next Friday afternoon for the benefit of the Normal College Alumnæ Association.

Reilly and the 400 continues with uninterrupted prosperity at Harrigan's.

The Power of the Press will reach its fiftieth performance at the Star on May 1.

The two hundredth performance of Poor Jonathan will occur on April 28, which is to be made the occasion of the annual floral night at the Casino.

A Mile a Minute is the current attraction at the Windsor.

The melodramatic features of Master and Man may be enjoyed at Jacobs' this week.

The Bottom of the Sea is being exploited this week at the People's.

Frank Bush, May Oliver, and other entertaining people mingle melody and mirth at Tony Pastor's.

The current programme at Koster and Bial's Concert Hall includes Carmencita, the Weston Brothers, "Dutch" Daly and the Montague Troupe.

HENRY ARTHUR JONES BY PROXY.

George D. Day is the name of a young Englishman who arrived in this city from England by the *Servia* on Monday of last week. He is Henry Arthur Jones' secretary, and came to this country to attend to some business matters for the dramatist.

He is stopping at the Victoria Hotel. In the course of a conversation with a representative of THE MIRROR, Mr. Day said: "Mr. Jones is anxious to come to the United States next Fall, if possible, bringing with him a play which he is now writing. He has been at work on it for some time. It will be another of the series of the studies of modern English life that he has made his *forte*. As in his recent plays, every one of the characters will be English.

"Mr. Jones has given up writing to order, and has decided to write only one play a year. He does not write his plays to fit the capabilities or the peculiarities of any particular actor or theatre. Both Judah and The Dancing Girl were written without an idea of where they would be placed, when finished. Nor has he the slightest idea where this present play will be placed. I cannot tell you, of course, the plot and scheme of this play, but I can say that its motive is very original and that it is a fresh departure from his other works.

"The Dancing Girl, by-the-by, is the biggest success ever known at the Haymarket Theatre. Beerbohm Tree plays the part of the Duke of Guisebury, which fits him like a glove.

"Nothing is more curious," continued Mr. Day, "than the fact that The Middleman in some places has been a great success, while in others it has been quite the reverse. It was much liked in London and Australia and all through Germany—except in Berlin—also in Holland, Belgium and Scandinavia. In New York, on the other hand, it did not make the same impression.

"It has taken Mr. Jones ten years to bring English people to understand that dramatic art is a representation of human life, and not a series of cuts from the *Police News* nor a game of hide-and-seek as exemplified in so many French farces.

"When Mr. Jones began the series of plays which deal with social questions, one of the leading London critics said: 'Jones will come a 'cropper' with these studies of modern life. It is certain to result in eventual failure.'

"The prediction has not been verified, judging by the London reception of The Middleman, Judah and The Dancing Girl."

"How does Mr. Jones feel about the reception of his plays which Mr. Willard has presented in America?"

"He quite agrees with American people in its desire for plays by American authors and for plays illustrative of American life, but at the same time he cannot help thinking it rather strange that while his melodramas, The Silver King, Hoodman Blind, etc., were so universally successful, the American public should not have taken more kindly to his later works. I would like to put in a word here about the *denouement* of Wealth, which has been denounced in some quarters of your country as inartistic. It is, I think, only fair to Mr. Jones to say that it was an alteration, and that he had no voice in it. If there had been sufficient time to communicate with him, he would have strongly vetoed the happy ending, and the play at Palmer's would have ended with the death of Ruddock as at the Haymarket."

"Is melodrama as popular as ever in London?"

"No. Our audiences are becoming satiated with that class of entertainment. A melodrama that would have been a success there ten years ago would not obtain there now."

"The English taste is improving, then?"

"Yes; it is becoming such that it does not care for the immaculate heroes and impossible villains only known to stageland. Flesh-and-blood characters are demanded, and a higher tone generally is apparent in recent London successes.

"I am over here to arrange several matters for Mr. Jones for next season," said Mr. Day, as the reporter rose to go. "I sail for England on the *Etruria* a week from to-day. This is my first visit to America."

"Have you seen any American plays?"

"Not yet—that is to say, not any typical and distinctive American plays, but I am going to see A Straight Tip, and U and I, which I understand are two of the biggest New York successes."

The reporter blushed.

A PIRATE CAPTAIN.

We have received the following communication from Joseph Arthur:

"Will you kindly publish the inclosed letters—one from my London attorney, G. Fletcher Jones, the other from "Captain" H. Pomeroy Gilbert. I should be pleased to know what right this man Gilbert has to affix to his name the title of "Captain," which, I believe, stands for honor, fairness and courage in a British officer. Through his refusal to pay me for the use of my play, Still Alarm, because it is "unprotected" establishes his nerve, however, why then did this retired hero of the British navy who boasts of his integrity consent to pay other members of the managerial Mafia for the use of that which he found "unprotected." Acting upon such principles any man would seem to be justified in appropriating anything which he found unwatched or unprotected—a horse, a cow, a beautiful child, a man's wife, his watch or his trousers. I think such men as Gilbert should be exposed and, knowing your reputation for crusading against theatrical pirates I ask for the publicity of your columns to that end."

The letters Mr. Arthur refers to follow. The first is from his attorney to him:

LONDON, March 26, 1891.

My Dear Arthur:

Since obtaining the judgments against Kelly and Hawthorne, of which I have kept you fully informed, I have been unable to do anything in the way of collecting any royalties for you. It appears they have transferred all their rights in your play to a company which went into liquidation, and they also sold their country rights in your play to Captain Pomeroy Gilbert, who has been in correspondence with you.

This gentleman called on me and led me to believe that he would pay the royalties to which you were honorably entitled, but he has since been here to say that he declines to pay any royalties whatever, inasmuch, as he says the play is not protected.

I am very sorry I have been unable to help you in this matter. Yours very truly,

G. FLETCHER JONES.

The second is from Captain H. Pomeroy Gilbert to Mr. Arthur's attorney:

PARK HOUSE, KENSINGTON PARK, LONDON, February 25, 1890.

DEAR SIR,—I do not know if you are aware that I bought the Provincial right of the above from W. W. Kelly, paying a large per cent. on the strength that he had to pay you seven per cent. on all money he received.

His transactions with me have been far from above-board, and I should feel grateful if you would tell me if he has any right to the piece or does he pay you any per cent. on it?

If he has no right send me an injunction not to pay him any more. He has had over £60 from me.

Again I hear you are writing a new play. If you like to let me have it, I will produce it at some provincial theatre to copyright it, and so save bother.

I am a retired captain, Royal Navy, and I think that is a *sufficient guarantee of integrity*. I am booked with The Still Alarm in the provinces right up to Christmas, without a vacant date.

The above address will always find me.

Truly yours,

H. POMEROY GILBERT.

WE SHALL SEE.

Boston Post.

THE DRAMATIC MIRROR is reckless enough to predict that by next April the "farce comedy craze" will be a "thing of the past." This is a delightful anticipation, but we must be pardoned for thinking that it is THE MIRROR'S little "April fool" joke.

HORACE MCVICKER has removed his booking and routing office to 32 West Thirtieth Street. He has nearly completed next season's tour for Sarah Bernhardt and has arranged with Mrs. Langtry's manager, F. C. Griffith, to attend to that lady's booking for 1891–92. Representing the above attractions and McVicker's Theatre, Chicago, the Tremont Theatre, Boston, and "jobbing" for all the principal theatres in the country, still leaves Mr. McVicker ample time to attend to the placing of plays, of which he now has a half-dozen in the hands of managers.

REFLECTIONS.

MAUD BANKS, who has starred for the past three seasons, has been engaged for The Soudan next season.

WILLIAM REDMOND presents Cuchillo in Boston this week.

A. M. PALMER has accepted a one-act play entitled Lethe's Dream, by A. E. Lancaster and Arthur Hornblow, for production at the Madison Square Theatre next season.

THE SERIOUS FAMILY was performed by amateurs at the Lexington Avenue Opera House on Friday, for the entertainment of Alma Council, No. 491.

REPORTS from Ohio indicate that Reist and Benedict's Ohio Circuit is doing excellent business.

FRANK TANNEHILL has been engaged for the leading part in The Country Circus.

EDMUND CHARTIER has written a melodrama. It is called Leon, the Outcast. One of the scenes represents the Detroit river by moonlight. Mr. Chartier has also written a drama of Western life called Silver Star.

An admirer of the late Lawrence Barrett sends THE MIRROR a copy of a programme of a benefit performance of Hamlet tendered to the tragedian at the Varietes Theatre, New Orleans, April 22, 1871. The cast included Lawrence Barrett, George Clarke, T. J. Hind, George Ryer, Frank Murdock, Augustus Piton, H. B. Bradley, A. Bruce, Miss Murdock, Stuart Robson, John Howson, A. Greer, R. M. Brelsford, Mr. Brown, George Holland, J. Brown, Georgie Reignolds, Ione Burke, and Emma Maddern.

DAVID BELASCO has made some alterations in Betrothed.

DANGERS OF A GREAT CITY a success.*,*

THE Great Metropolis company closed season in Norwich last Saturday night.

THE SOUDAN will return to the Boston Theatre on April 20.

DURING the past week Joseph Arthur has been besieged by visits and communications from actors and stage people of all sorts, who want to take part in his forthcoming spectacular production at Niblo's. As Mr. Arthur never heard of such a design on his part, it is a waste of time to talk to him about it.

EMMA V. SHERIDAN writes to say that the report that she has joined Richard Mansfield's company is erroneous. She has had a liberal offer from Mr. Mansfield, but she is not able to accept, as she would have to begin rehearsals at once. This her contract with the Boston Museum will not permit her to do.

Louis E. Morgan, who professes to be the manager of the Idle While company, coolly wrote to H. S. Taylor last week, asking his price for getting up a copy of The Stowaway, and adding that he would "also like a copy of Ray, played by Maggie Mitchell this season; also Taken from Life."

DANGERS OF A GREAT CITY a success.*,*

EDWARD R. MAWSON corrects the statement that Monbars was first produced by Robert Mantell, on March 13, 1888, at the Fifth Avenue Theatre. The initial representation occurred on Sept. 26, 1887, at Reading, Pa. THE MIRROR should have stated that the date given was for the original metropolitan production.

T. H. WINNETT'S His Nibs, the Baron company will open their season on April 20.

A PERFORMANCE of Jim the Penman was given by the Amaranth at the Brooklyn Academy of Music last Thursday evening. The proceeds went to establish a fund to endow a soldier's bed in the Home for Consumptives.

IN a letter just received by Charles Frohman, Victorien Sardou says: "Thermidor has scored equally well in both St. Petersburg and Berlin, although at the latter place it was produced against my wishes. The scene models of the play are finished and are satisfactory. They are to be shipped to you at once. The details of the play are many, and I am more impressed than ever with the necessity of serious attention and study of them."

THE second annual entertainment in aid of the Treasurers' Club of America took place at the Broadway Theatre on Sunday night. Among others who took part were Flora Moore, Lottie Gilson, the St. Felix Sisters, E. J. Henley, Thomas Ebert, and Beatrice Tiffany. Mabel Stephenson gave imitations of singing birds and was much applauded. To William Gavin, of the Grand Hotel Theatre ticket office, is due much of the credit for the success of the benefit. He was the chairman of the committee on entertainment.

GEORGE LYDING joined Willard Spenser's Little Tycoon company in Portland, Oregon. He studied the score and words of Alvin en route from Baltimore to that city. When he reached the troupe he was dead-letter perfect and went on after two rehearsals and made a decided hit.

DORE DAVIDSON and Ranie Austen made positive hits in Dangers of a Great City.*,*

BARRY SULLIVAN, the actor, is reported to be dying, according to a cablegram received yesterday.

DANGERS OF A GREAT CITY, by Oliver North, was produced at Rochester last Thursday night. Doré Davidson telegraphed to Mr. North that the piece made a success. Mr. Davidson's telegram is substantiated by favorable criticisms in the Rochester newspapers. The *Post Express* critic says "the play is a strong one, and the audience was enthusiastic. The evils and temptations of New York life are interestingly portrayed."

GEORGE C. BONIFACE, JR., closes his season this week and will be at liberty to engage for the Spring months or next season.

MERVYN DALLAS, formerly with Henry Irving and Augustus Harris and for some months with Richard Mansfield, is specially engaged for the production of Old Heads and Young Hearts by Daniel Frohman. He will not return to Europe this Summer, but is open to offers for next season.

DRAMATIC BOOKS.

HAMLET, FROM THE ACTOR'S STANDPOINT. Its representatives and a comparison of their performances. By HENRY P. PHELPS. New York: EDGAR S. WERNER.

Mr. Henry P. Phelps is known to the members of the profession as an able dramatic critic, whose reviews have materially added to the importance of the Albany press, theatrically considered. For many years that city has enjoyed a reputation for taste and discrimination in stage matters, and its newspapers have maintained an enviable standard of dramatic criticism. Mr. Phelps, as the author of "Players of a Century," is held in high esteem by collectors of dramatic books, and we are glad to embrace the opportunity afforded by this discussion of his latest work, to acknowledge the practical value of that publication. We have had occasion frequently to refer to its pages, and we have found it accurate and comprehensive.

In "Hamlet from the Actor's Standpoint" Mr. Phelps does not attempt to add any new theories to the literature concerning Shakespeare's masterpiece. He seeks to present—and does present most interestingly and comprehensively—the ideas of the representatives of the Prince of Denmark, from Burbage to Booth, as embodied in their performances. To this task he has brought a clear and ardent intelligence coupled with patient research among the copious annals of the stage.

From the descriptions and impressions of their contemporaries, we are inducted into the mysteries of this mysterious character, as revealed by the great lights whose genius has illuminated the theatre since the day when the ink on those immortal pages was wet. Their different conceptions of the role and the chief features of their histrionic interpretations are outlined, and in many cases minutely pictured. As we peruse the imposing list—Burbage, Betterton, Garrick, Cooke, the Kembles, Kean, the Booths, Charles Kean, Macready, Forrest, Fechter, Salvini, Irving, Wilson Barrett, Rossi, Mounet-Sully—and gather the fruits of the extraordinary genius and intellect that the character has concentrated, we are amazed at the apparently inexhaustible store of material out of which the great players have built their dissimilar impersonations. Each has found latitude for individual originality and each has drawn from its fathomless depths new beauties. And where actors have disagreed and yet held their own it is not strange that critics like Hazlitt and Lewes contradicted each other, one stating that "Hamlet is probably of all others the most difficult to personate on the stage," and the other asserting that "Hamlet is the easiest of all Shakespeare's great parts for an actor of moderate ability." Perhaps it would be nearer the truth had they said that Hamlet is the most difficult part to play well and the easiest part to play respectably.

To the actor-reader the most interesting, as well as the most practical and useful portions of Mr. Phelps' work is that devoted to a comparison of different performances of Hamlet. The leading scenes, the soliloquies and the principal colloquies are described as they have been variously presented by the great Hamlets. Their readings of disputed passages, their stage-business and by-play are described and explained.

The music of Ophelia and the grave-digger is reproduced, with a brief account of its origin. The famous casts of Hamlet in the Booth-Salvini performance and the Wallack benefit are recorded. The thirty odd authorities drawn upon for much of the material in the book are duly set forth. There is a complete index. There are ten half-tone reproductions from photographs and engravings of celebrated actors in the character of Hamlet.

The typography is fair, but the margins are too narrow to meet the demands of artistic book-making. The black cloth cover, albeit substantial, is atrociously ugly, suggesting a volume of sermons of fifty years ago. The unattractive exterior belies the character of the contents.

THE MAYOR SPAKE UNTO BRADY.

Concerning the stopping of the performance of Thou Shalt Not at the Union Square Theatre by Mayor Grant, last Thursday, W. A. Brady had this to say to a representative of THE MIRROR:

"In the first place, I claim that injustice has been done. The play was not one that deserved any such action. There was nothing in it to offend. Everything was done at rehearsals to avoid indelicate suggestions.

"The audiences were large and mostly composed of women. The matinees were very well attended.

"I claim that the general verdict, expressed by those who have seen the piece, was that the play was strong, well worked out, and contained nothing that Mayor Grant could officially object to.

"The Mayor did not make a direct demand to take the play from the boards, but simply stated that he had received several complaints. He would not state what scenes, or lines, or incidents were offensive. If he had, I would have at once cut them out.

"Thou Shalt Not may be produced inside of three weeks at a New York theatre. From cities in the immediate vicinity I have received offers to produce it, but I shall not take advantage of them."

"Will the play go on the road next season?"

"It certainly will—with the original scenery and, as far as possible, with the original cast.

"The members of the company were settled with amicably. Gustavus Levick joins my Clemenceau Case company in St. Louis. E. J. Henley and Frank Lander will appear on the 20th of this month at the Madison Square Theatre in Alabama.

"The rest of the company will appear in a production on an elaborate scale of The Ticket-of-Leave Man. For two or three years I have been thinking of producing this play, and now an opportunity to stage it is presented. Joseph Wheelock will play Bob Brierly, and Maida Craigen will play May Evans."

"Does the stopping of the production of Thou Shalt Not put you much out of pocket?" asked the reporter.

"Just $4,500. I expect, however, to make five times that amount with the play next season. The better part of a tour for it has already been booked."

THE MIRROR man called at the Hoffman House and inquired of Edward S. Stokes if it was true that he had objected to the production of Thou Shalt Not to his friend, Mayor Grant, on the ground that it reflected offensively on the Hoffman House and his road house at Claremont.

Mr. Stokes said that he had not complained of the play.

THE NEW THEATRE AT ALTON.

One of the prettiest opera houses in the West has just been completed at Alton, Ill. It was opened on Monday night of last week, with Roland Reed as the dedicatory attraction. It is called the Temple Theatre and cost $25,000. The Odd Fellows of Alton contributed the greater part of the capital stock and the balance was made up by the citizens generally. The architects of the building were Messrs. McElfatrick & Son, of New York city and St. Louis, the well-known theatrical architects.

The house is convenient, safe and as pretty as decorative theatrical designing can make it. It will seat 1,020 people, there being eight boxes, a parquette, large dress circle, balcony and gallery. The seats are the newest style of opera chairs. The stage is fifty-eight feet wide and thirty feet deep and is well equipped with scenery of all kinds and all the accessories necessary to a complete production of any kind of play, from the simplest to the most elaborate. The dressing-rooms are eight in number and are well lighted and heated and as comfortable as can be found in any theatre.

The house also has all modern conveniences in the way of exits and fire protection, special entrance for the gallery, cloak and dressing-rooms and a fine box office. The theatre can be lighted either with gas or the incandescent electric light.

The builder of this pretty theatrical temple was Charles Bowman, of Alton, and the decorators and scenic artists were the Messrs. Cox Brothers, of New Orleans. The latter deserve special mention for their excellent work. B. H. Wortman is the manager of the new theatre. He expects to present to the patrons of the new house a fine line of attractions.

JOSEPH ARTHUR WINS HIS CASE.

A decision has just been rendered by Judge Lawrence, of the Supreme Court, in the case of Joseph Arthur against Harry Lacy.

The decision is to the effect that the partnership that existed between the two be dissolved, dating from June 23, 1890. The Still Alarm is now the sole property of Mr. Arthur. Mr. Lacy is enjoined from producing it. Mr. Arthur is to receive the costs of the case.

Eliot Sandford has been appointed referee to decide how much of the profits made by The Still Alarm last year shall be paid to Mr. Arthur by Mr. Lacy.

THE ELKS' BIG PROGRAMME.

The sixth annual reunion of the Elks and the Grand Lodge meeting will be held at Louisville on May 17, 18, and 19. The executive committee, of which S. C. Dalrymple is secretary and treasurer, is making elaborate preparations for the entertainment of the thousands of Elks who have promised to attend and take part.

The programme to be followed includes the dedication of the Elks' Rest by Louisville Lodge, No. 8, assisted by visiting lodges, Monday will begin with the reception and registration of visiting lodges, officers and delegates. At eleven in the morning the Order will meet and listen to addresses by Mayor Tyler, Henry Watterson, and the Presidents of the Commercial Club and Board of Trade. In the afternoon there will be a grand parade, reviewed by Governor Buckner from a grand stand at the Court House. A prize banner will be awarded to the lodge making the best appearance in the procession. In the evening there will be a social session, given by the Louisville Lodge at the Auditorium, followed by a ball.

At noon on Tuesday the Elks will attend an old-fashioned Kentucky barbecue and listen to the dulcet strains of several brass bands in a prize competition. At night there will be a carnival parade. The show will comprise historical and allegorical floats and thousands of marchers in fancy costumes.

The executive committee of the reunion expect to make the affair the most memorable event in the Elks' history.

TWO THEATRES COMBINE.

Reiss and Burger, of the Mozart Academy of Music, at Richmond, Va., and Arthur J. Lewis, of the Academy of Music at Norfolk, have agreed that the two houses shall be booked conjointly with only the leading companies.

During the Summer months the Mozart Academy will be extensively improved.

The Norfolk Theatre also will be remodeled and made into a first-class theatre.

Already many important engagements have been signed at both houses for next season.

KING KALIKO'S PRODUCTION.

King Kaliko, an operetta, the libretto by Frank Dupree, the music by Frederick Solomon, will be produced for the first time at the Academy of Music on June 1. The engagement will be for the Summer. The management assert that the piece will be mounted sumptuously, and at an outlay of $10,000.

The principal characters, including King Kaliko, are taken from life and the plot is based upon historical facts.

The people engaged for the cast include Camille Darville, Milton Aborn, W. S. Daboll and Frank David.

The rehearsals will be directed by Mr. Dupree, who has spent two years in the Sandwich Islands, where the scenes are laid, and the orchestra will be led by Mr. Solomon.

NOTES OF NEW THEATRES.

The new opera house now being built by the city authorities at Suffolk, Va., will be completed about the first of June, and will be a very handsomely equipped little theatre. The house will seat 900 people and will cost $20,000. The stage will be 31x20 feet. There will be steam heat and electric lights. The chairs will be of the latest improvement furnished by the Andrews Manufacturing Company of New York, and there will be a large stock of scenery. H. E. Elam will manage the house during the season of 1901-02, and only the best attractions will be booked. The new theatre has been added to the Virginia and North Carolina circuit.

Shipp's Opera House was recently completed at Cordele, Ga., by the Cordele Security Company, and A. T. Curry is the new manager. He has booked a number of first-class attractions for the coming season. The seating capacity is 1,000. This theatre was remodeled from a building formerly known as the Suwanee Hotel, and is now quite a handsome opera house, of which any town of 6,000 inhabitants might well be proud. It is nicely furnished and is well equipped with scenery and furniture. The drop-curtain, which represents a Venetian scene, was painted by Frank Cox, of New Orleans.

The project for a new opera house at Wheeling, W. Va., has been postponed for some time at least. It is thought, however, that the enterprise will again be taken up in a few weeks and pushed to a successful culmination by the opening of the next season.

At Roanoke, Va., J. C. Graves, chairman of the public property committee of the city council, is advertising for sealed bids for leasing the Roanoke Opera House for a term of one year, commencing the 1st of May, 1903. These bids will be opened by the city council on Friday, the 24th inst.

The contracts have been awarded at Sheffield, Ala., for the erection of the new opera house, and workmen have already begun excavating for the foundation. The building will be pushed rapidly and the people who are at the head of the enterprise hope to have it ready by the commencement of next season.

A. L. De Long contemplates erecting a cyclorama building at Mission Ridge near Chattanooga, Tenn. The building will be 60 feet in height and 400 feet in circumference and will have a tower 100 feet high.

C. Guirkin, Jr., and Charles Belz are reported to be organizing a company at Elizabeth City, N. C., for the purpose of building a new opera house.

Plans are being prepared by J. B. McElfatrick and Son for remodeling the Owens Academy of Music at Charleston, S. C. The contemplated improvements will cost $10,000.

It is stated that J. L. Dunn, of Austin, Tex., is endeavoring to organize a company in New York to build an opera house in Austin.

THE LYCEUM'S REVIVALS.

"Are you satisfied with the results of your company's first appearance in old comedy?" said a representative of THE MIRROR to Daniel Frohman.

"Perfectly so," was the reply. "Old Heads and Young Hearts has been so well received and has, I think, shown my company to be so capable of appearing in a high class play, that I have found in the revival encouragement to revive old comedy each season.

"Next year, I shall produce two new modern plays and one old comedy. Three plays a year will be in future the average at this theatre. Of course there is money to be made in long runs, but I believe that there is more money to be made in producing several plays than one play during a season.

"I regret that thus far I have not found plays by American authors that I have felt satisfied with.

"In regard to Mr. Sothern, I shall be able to announce his new play on my return from England, to which place, by-the-by, I shall sail on the *Etruria* next Saturday, for a few weeks' visit. Several plays have been submitted to Mr. Sothern, but neither he nor I have as yet decided upon which of them we want. Sothern's upward artistic work has been such that the selection of a play is for him a matter of greater importance than it used to be. He will occupy this theatre from August until the middle of November.

"The Kendals will return next season, and their time has been all booked.

"Elsie Leslie in The Prince and the Pauper will be sent on tour next year for the third time. She will be supported by about the same company that she has had this season.

"Will you have other companies on the road next year?"

"All the pronounced successes of the Lyceum—The Wife, The Charity Ball, The Idler and Nerves—will be presented throughout the country by special companies.

"The regular company will start on tour June 6. It will appear in the plays I have just mentioned, and also in Sweet Lavender. The regular company next season will have the same people in it that it had this year, with the exception of Nelson Wheatcroft, who has signed with Augustus Pitou. The new members are Charles Harbury, who came to this country with Mr. Willard, and E. J. Radcliffe, who has the past season been with Stuart Robson."

GLEANINGS.

THE Two of a Kind company will appear at the Union Square on April 20.

THE Pearl of Pekin, with Louis Harrison in the cast, opened its Spring season, at Rochester, on Monday.

THE ENVOY, a play by an American author, will be presented at the Star Theatre on May 4.

THE tour of the Jefferson-Florence combination ends this week.

C. R. GARDINER will produce A Beautiful Slave at Niblo's on April 27.

THE Kendals will play in an entirely new repertoire next season.

THE PRIVATE SECRETARY, which ended its season of forty weeks, last Saturday, in Philadelphia, will play a supplementary season of two weeks in Washington, D. C., beginning May 5.

DANGERS OF A GREAT CITY a success.*,*

A. O. DUNCAN mourns the loss of his only daughter, who died last week.

SWEENEY AND RYLAND, the Irish comedians, who have been in England for five years, have been engaged to appear in After Dark next season.

THE My Jack company rested last week in preference to filling unsatisfactory bookings in Ohio towns. Its season of thirty-five weeks will end on April 25. For next year the route of My Jack is already completed. It will be in one week stands.

THE Mystic Shrines occupied the orchestra of the Standard Theatre on Monday night. John T. Kelly and Gus Williams are members of the organization.

HARRY CORSON CLARKE will close the season of The Burglar on May 2. He expects to send a comedy company on the road for an eight weeks' tour this Summer.

ROBERT MANTELL'S tour, under the management of Augustus Pitou, will end on May 9 in Philadelphia.

MARIE WAINWRIGHT will close her season on April 25 in Milwaukee.

THOMAS DAYTON has signed with the Night Owls Burlesque company for next season.

IN order not to interfere with the run of Mr. Wilkinson's Widows in this city, the time for which it was booked at the Columbia Theatre, Chicago, will be filled by extending the engagement of All the Comforts of Home at that theatre.

BIJOU FERNANDEZ will probably star next season under the management of C. R. Gardiner.

MINNIE DUPREE and Virginia Buchanan are new members of Richard Mansfield's company, which will open next month at the Garden Theatre.

FOUR great comedy parts in Dangers of a Great City.*,*

MILLIKEN AND CORTIS are organizing a comic opera company which will open May 18 at Worth's Museum for the Summer months.

DE WOLF HOPPER'S company is in town rehearsing Wang, which will be produced at the Broadway Theatre, May 4.

BERTHA WELBY will give an entertainment at Hardman Hall to-night (Wednesday) for charity's sake. She will be assisted by her pupils and several professionals.

ALEXANDER COMSTOCK has engaged Louise Sylvester for A High Roller.

NEXT season, Herrmann will travel in a private car, which is now being manufactured for him by Pullman.

RUSSELL BASSETT has been engaged to play the part of Dicey Morris in After Dark.

LOUIS ROHR, manager of Miner's Theatre, will be given a benefit on Sunday evening, April 26, at the Standard Theatre.

F. E. DAVIS is managing Cappa's Band.

THE Bottom of the Sea will go to California this Summer.

DANGERS OF A GREAT CITY a success.*,*

THE OLD HOMESTEAD, which leaves the Academy of Music shortly, will be followed by another drama of rural life called Home, Sweet Home. It is announced that almost every kind of animal known to the farm will be introduced on the scene. Ernest Whitton and John Fowler are the authors of the play, and Eugene Tompkins, E. G. Gilmore and Alexander Comstock are the owners.

STUART ROBSON will produce The Cadi next season. It is by Bill Nye, and its plot is suggested by the humorist's experience as a frontier Justice of the Peace.

W. J. SCANLAN has had a week, commencing May 16 at the Broad Street Theatre, Philadelphia, added to his tour. He will open next season at the Fourteenth Street Theatre on Sept. 28.

ANNIE HAVNES has joined the Shenandoah company.

NIOBE, the comedy by Harry and Edward Paulton, will be put in rehearsal in this city on April 27, under the supervision of Ben Teal.

HARRY HARWOOD, the original General Buckthorn, has been added to Charles Frohman's stock company for next season.

THE English rights of Madame Helliott, Audran's comedy-opera, now running in Paris, have been purchased by Charles Wyndham. The opera is similar to Poor Jonathan, in that the characters wear modern dress.

E. W. VARNEY has engaged W. A. Harrold and Cyrus Riddel to go in advance of The Vendetta. This drama has been booked at the new Empire in Philadelphia, although it is currently reported that that house will be devoted to vaudeville and farce-comedy exclusively.

J. ALEXANDER BROWN will probably have charge of the engagement department in H. S. Taylor's Exchange.

MYRA GALE will essay to star next season.

NOTHING slow, nothing draggy, nothing tame in Dangers of a Great City.*,*

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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CURRENT ABUSEMENTS.

BIJOU THEATRE—The Soudier, 8 P. M.
BROADWAY THEATRE—Cleopatra, 8 P. M.
CASINO—Poor Jonathan, 8.15 P. M.
FOURTEENTH ST. THEATRE—Kerry Gow, 8 P. M.
GRAND OPERA HOUSE—Seven Ages, 8 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
H. R. JACOBS' THEATRE—Master and Man, 8 P. M.
KOSTER AND BIAL'S—Variety and Carmencita, 8 P. M.
LYCEUM THEATRE—Old Heads and Young Hearts, 8.15.
MADISON SQ. THEATRE—Alabama, 8.30 P. M.
NEW PARK THEATRE—A Straight Tip, 8 P. M.
PALMER'S THEATRE—Mr. and Mrs. Kendal, 8 P. M.
PEOPLE'S THEATRE—Bottom of the Sea, 8 P. M.
PROCTOR'S THEATRE—Mr. Wilkinson's Widows, 8 P. M.
STAR THEATRE—The Power of the Press, 8 P. M.
TONY PASTOR'S—Tony Pastor's Co., 8 P. M.

OUR NEW DRAMATIC CENSOR.

IF in the opinion of Mayor Grant the morals of the community were being injured by the play Thou Shalt Not, his action in bringing to bear such pressure as resulted in the sudden withdrawing of that piece and the closing of the Union Square Theatre was commendable. As the city's chief magistrate it was his duty to see that public decency was conserved.

But, without seeking to uphold the character of Thou Shalt Not, we must confess that the Mayor's course with regard to exercising a censorship over plays has been inexplicably inconsistent.

When La Tosca, with its disgusting exposition of brutal lechery, aroused the protests of the press and of respectable citizens, he failed either to investigate or to interfere with the horrible exhibition.

When The Clemenceau Case was produced, and the public was treated to a disgraceful drama, whose principal appeal to patronage rested on the shameless parade of a practically nude woman, the Mayor's serenity remained undisturbed. The police and the authorities were appealed to by indignant citizens in vain.

But when Thou Shalt Not, which was no nastier than La Tosca and no more licentious than The Clemenceau Case, made its appearance, the Mayor's sense of propriety suffered a rude shock. He took the complaints he received for granted, declined to enter into a particular examination of their soundness, and effectually squelched the piece by threatening to take away the theatre's license if it was not removed from the stage at once.

We do not criticise the Mayor for using his power to suppress an immoral performance, provided he was assured of its immorality; but we do not see why he should not be censured severely for having neglected to exercise it on previous occasions.

The incident is significant, by the way, in that it goes to show that New York has a dramatic censorship more arbitrary if not more intelligent than that which exists in Paris and London. The Mayor is at liberty, it seems, to close up a theatre with or without cause, and from his decision there is no appeal. That he is capable of doing a serious wrong in that direction was shown in his refusal for months to license Worth's Museum, putting its proprietor to great loss.

Now that the proud boast that Americans can be safely permitted to regulate their own amusements has been shattered, it is cheerful to realize that our dramatic art has found a conservator who hails from the æsthetic precincts of Tammany Hall.

WIFE OR MAIDEN?

A CELEBRATED book-reviewer predicts that the English novel will perish of inanition if the young unmarried girl is to remain its central figure. He says that her reign is over and that—as in French fiction—the married woman of thirty is to take her place.

And how about the stage heroine? Is there a temptation to rob her of youth and put a plain gold ring on her finger?

We think not. The public—surfeited with humbug and sordid pursuits—still prefers to see its stage heroines pass through the period of nascent love and the trials and crosses that naturally ensue. It finds the old, old story ever fresh and interesting, and it eagerly watches the young people tread the uneven path of true love—amid the scent of dewy roses, all reckless of the brambles—until they reach the open portals of the church, where it leaves them in blissful confidence that their troubles are ended and that they will live happily forever after.

Marital joys are considered prosaic by the public, and marital infelicities are stale. While readers weary of the tea-and-toast girl-love episodes of the English novel and sigh for something stronger and perhaps not so guileless, playgoers continue to find delight in the loves of the young people whose adventures and emotions the dramatists have confidently conjured with time out of mind.

Next to nature herself, honest love is the one thing which never grows old or unattractive. It appeals to the sympathy and interest of all—young and old, rich and poor, great and humble, cultured and uncultured. The play that has what is variously termed a "love interest" or a "heart interest" is the play that is surest to succeed and to enjoy long life.

FASCINATING PERSONALITY.

THE final performance of Mr. Daly's season has furnished Mr. Winter with the opportunity to bid Ada Rehan a tearful farewell, couched in the flowery, rhapsodic rhetoric of which he is master and treating a commonplace matter in the spirit of a momentous event.

Mr. Winter truly observes that "gravity may smile" at his statement that the temporary withdrawal of Miss Rehan from the local boards will be a serious loss, making life more dull "when that graceful figure and that gentle face are seen no more."

But the point in this sentimental article that mostly concerns the player and playgoer is the assertion that Miss Rehan "is almost alone upon the American stage at this time as a wholly authoritative and fascinating personality in the art of acting," and that "no other actress of this period exercises anything like the same degree of fascination upon the public mind."

To a comparatively small number of American playgoers Miss Rehan is unquestionably "fascinating." But a "fascinating personality" and its exercise scarcely make "an actress of the first order in the art of comedy." Surely there must be artistic qualities, also; otherwise the critic's praise must be transferred from the person to the Creator of the person's personality. If "fascination" is to be the gauge of the actress' worth then Miss Rehan must take second place to Lotta, who has "fascinated" more playgoers than Mr. Winter can compute in a month of Sundays.

As a matter of fact, Miss Rehan's fame—so far as America is concerned—is distinctly circumscribed. Her celebrity is purely local and her powers of "fascination" are only wielded over a comparatively narrow circle of metropolitan theatre-goers. Mr. Winter's horizon is evidently bounded by the Battery and the Harlem River.

Miss Rehan's critical admirer cites her Lady Teazle and her Pierrot as remarkable achievements of the past season. Could generous partizanship further go? The actress was confessedly the least satisfactory Lady Teazle the New York stage has seen in many years, while to her failure to capably interpret the chief role in the French pantomime was due the most pretentious fiasco of this dramatic season.

And yet Mr. Winter is an accomplished and trustworthy dramatic critic—when he is not led astray by abnormal partiality for the subject of his criticism.

PERSONAL.

Lewis.—Jeffreys Lewis has been engaged to play the part of the Countess in The Clemenceau Case.

De Wolfe.—Elsie De Wolfe, who has been in Paris all Winter studying acting, will sail for America in July.

Bond.—Frederick Bond will play in this country, with the approval of Sardou, the part in Thermidor originally played by Coquelin.

Kendal.—Mrs. Kendal's daughter, Daisy, will sail this week to join her sisters at Boulogne.

Otero.—This is Otero's last week at the Eden Musee.

Hickmann.—J. N. Hickmann, who came to America from England to produce and to play in The Solicitor, left for San Francisco with the Shenandoah company. The Solicitor will not be produced in this city until next season.

Bennett.—Johnstone Bennett, who is to create in this country the part of Jane in the play of that name, now running in London, will make a quick trip to London to see the play.

Miller.—Henry Miller is to take the place of J. H. Gilmour in Betrothed next week. Mr. Miller will be in the cast for two weeks. He will then go to the Madison Square Theatre to appear in The Merchant.

Frohman.—Charles Frohman is this week in Chicago looking after the interests of Men and Women. From Chicago he will go to St. Louis to meet the All the Comforts of Home company.

Parry.—Edward Abbott Parry, the editor of the "Letters of Dorothy Osborne," has written a life of Charles Macklin for William Archer's series of "Eminent Actors," and it will be published in New York by Longmans, Green and Company, this week. Betterton and Macready have already formed the subjects of works in this admirable series.

Holland.—E. M. Holland has added another character hit to his long list, as Colonel Moberly in Alabama. The personation is remarkably truthful and thoroughly artistic.

Thomas.—Augustus Thomas is singularly versatile. He is an actor—not a very good one—an artist, a playwright and a manager—ially. After the successful production of Alabama he proceeded at once to Chicago to look after the preliminaries of Willard's engagement in that city.

Langtry.—Mrs. Langtry's London experiences this time are somewhat distressing. Grim failure has dogged her heels through several productions.

Stuart.—Clinton Stuart is writing a comedy for Charles Frohman.

Carlyle.—Marie Carlyle has been a sufferer from the grippe. She is in Boston, still seriously ill, fighting the pneumonia that the epidemic has left her. Her life was despaired of a few days ago, but there has been a turn in her favor, and she will recover.

Goldthwaite.—Frederick Goldthwaite has signed contracts to create the part of Captain Elliot in the new play, The Patrol, which will open in Chicago on April 27.

Mountford.—Eva Mountford will present a new version of East Lynne when she begins her second starring tour next year.

Young.—Mary Young, wife of W. A. Edwards, has fully recovered from her broken ankle. She is now able to walk about.

Sturges.—Little Lucille Sturges, "the Georgia Sunbeam," appeared last Saturday at the matinee of U and I at the Standard Theatre, and was warmly applauded for one or two dances and songs.

Kilday.—On Thursday last, at Bowling Green, O., Frank Kilday and Carolyn Elberts, both of the Maude Granger company, were married.

Lander.—Frank Lander has been engaged to play the leading juvenile part in Alabama for the rest of its run at the Madison Square Theatre. He will appear for the first time next Monday night.

Ellis.—Celie Ellis sailed for the City of Mexico, via Vera Cruz, last Saturday. The voyage was undertaken at a few hours' notice, she having been suddenly called there by the illness of a member of her family.

Lisle.—Rose Lisle will not star next season. She has accepted an engagement to play the leading comedy part in The Danger Signal.

Lindau.—The sensation of the theatrical week will be the production of Die Sonne at Amberg's on Thursday night. Its author, Paul Lindau, is one of the best known of Berlin's journalists. It was he, it will be remembered, who was exposed some time ago for blackmailing an actress. Lindau is a disciple of the realistic school and his play is said to be full of strong meat.

Ingersoll.—Robert G. Ingersoll lectured on Shakespeare last Sunday night at the Brooklyn Academy of Music before a crowded house.

IBSEN AND SUDERMANN.

Hendrik Ibsen is an old man whose reputation has long been established in his native Norway, but who has become known out of it only during the last two or three years on account of the translation of some of his dramas, notably Ghosts, A Doll's House, and The Pillars of Society. Hermann Sudermann is quite a young man, who has very recently sprung into notice, and who is as yet recognized in this country by comparatively few, by reason of his two plays, Die Ehre, and Sodom's Ende, produced in this city. To those who concern themselves seriously with the drama, it cannot prove uninteresting to allude to recent American criticisms which have been applied to Sudermann in contrast with Ibsen, and to both of them in contrast with what the writers of those criticisms assert a dramatist of the proper kind should be.

In the first place, Sudermann is a dramatist and Ibsen is not. Ibsen is a controversialist upon psychological and ethical subjects, and it has been inferred that he is a dramatist simply because he throws his controversies into conversational shape, conversation being one of the modes, and one only, through which the drama finds expression. Ibsen handles his subjects as if he were afraid of them, is vague, uncertain, indirect, inferential, and sometimes incoherent. He has no wit, no humor, no eloquence, and no poetry, so far as those dramas which have been made known to us through the medium of the stage are concerned. In his Ghosts there is a vast amount of talk among five persons, around and around the subject, without once striking to the heart of it; and with the exception of the final scene between Mrs. Alving and her son, none of the *dramatis personæ*, if so they can be called, are brought into situations which affect and thrill.

How different with Sudermann! However justly censure may fasten upon him on the plea that he ought to rivet attention on his latest play by giving it a sensational title, he is a dramatist all the way through for the simple reason that his characters do not assemble and meet together for the purpose of talking about what they have done, are doing, and intend to do, and what their ancestors have done before them, but because they are involved in an interesting complication of events, and behave, under the circumstances as people in the flesh would be most likely to do, swayed more by impulse, appetite, emotion, and passion, than by the dictates of cold reason and the counsels of rectitude.

One critic says that he has never seen, in Berlin, society like that depicted in Sodom's Ende. Well, Solomon said that he had never seen the righteous forsaken, nor his seed begging bread. But we all know that the righteous *are* sometimes forsaken, as far as worldly prosperity is concerned, and that their children *do* occasionally beg bread. No one play can show all society. In every metropolis there exist people like those revealed in the rooms of Adah Rarczinowsky, and when the complaint is made that Sudermann deliberately chose to paint the vicious side of life, instead of the virtuous, the statement is inaccurate, for he has painted both. We no sooner leave the artistical and depraved atmosphere which surrounds Frau Rarczinowsky, than we are introduced to the pure and peaceful household of the Jaiknows. Here, in his picture of the loving old father and mother, the children returning from school, and the artless and gentle Klärchen, the author is quite as successful as in the cynicism of the previous act.

To call this play immoral and disgusting, because the principal male character is a reckless, selfish and wicked young man, is as absurd as it would be to denounce Othello because Desdemona is murdered, and her assassin subsequently requests to be roasted in steep-down gulfs of liquid flame, and uses other violently unconventional terms. To call the play nasty, and the author outrageous, because an innocent girl becomes the victim of a heartless sensualist, is as shallow as to summon Shakespeare to account because Gertrude married her husband's brother, and Hamlet, directly or indirectly, causes the death of Polonius, Rosencranz, Guildenstern, Ophelia, Laertes and Claudius.

In Sodom's Ende, Willy is nowhere held up to admiration. If anybody wishes a moral, it is there. It is found in the home he has made desolate, the friendship he has betrayed the love he has blighted, the hearts he has broken, the trust he has deceived, the innocence he has polluted, the self-destruction he has compassed. It is not immoral to depicture vice. It is immoral so to depicture it as to make it fascinating. There is nothing fascinating in Willy's villainy. We turn from it with detestation, and thank the author for causing us to do so.

Such plays are not written in this country, not because there is lack of the necessary ability among American dramatists, but because there is no encouragement for such works. Managers are squeamish because of the squeamishness they erroneously ascribe to the entire public. The theatre is not meant for children, but for men and women. Let children read "Robinson Crusoe," "Eric," and "Louie's Last Term at St. Mary's," and go to see plays of the Little Lord Fauntleroy and Old Homestead type. In each of our large cities there ought to be, and are, numerous adults sufficiently educated in heart and head to be bettered, and not harmed, by such plays as Sodom's Ende.

Albert Edmund Lancaster.

THE USHER.

In Ushering
Good him who can! The ladies call him, sweet.
—Love's Labour's Lost.

It is again reported that Mr. Daly will have a theatre in London.

This time gossip describes a magnificent new house, which will be occupied alternately by "a well-known London manager" and Mr. Daly.

The proposal is so flattering and liberal that Mr. Daly is said to hesitate to accept it—another instance of his modesty.

Mr. Daly's trips abroad, I am told, have been expensive managerial luxuries. They have brought him more *cudos* than coin.

♦

Professionals will do well to note the disclosures made by James C. Duff in certain supplementary proceedings instituted by A. J. Drexel, who holds a judgment against him for something more than five thousand dollars.

Duff claims that he is unable to pay his debt because he is totally irresponsible and owes his mother $63,000. He says that he has been acting as her agent during the past six years, receiving no salary and no other consideration except his board and fashionable clothes. He further says that he owns no personal property of any kind—not even a time-piece.

Notwithstanding these minute representations, Mr. Duff, self-confessed pauper, has been flourishing about as an operatic manager, engaging artists and—as in the case of the Babes in the Wood troupe—leaving some of them unpaid.

The exposure of his pecuniary condition goes to show how far wind will carry a shrewd operator in the theatrical business.

♦

The *Herald* complains that American actors overrate their own deserts, and regard the author with indifference and scorn.

The *Herald* further alleges that the author is a great and brainy personage, while the actor is—so to speak—very small potatoes.

And then my amusing contemporary goes on to say that "the man who interprets plays makes more money and is more flattered and be-puffed than the writer who creates them."

This assertion is far from the truth. Actors' salaries have declined appreciably during the past five years, as the *Herald* could have ascertained by inquiring of any dramatic agent.

On the other hand, authors have found themselves better paid. Indeed, there was never a time and a country when and where successful playwrights received such rich rewards for their labor as now and here.

Gillette, Howard, De Mille, Mackaye, Belasco—these dramatists are practically partners in the profits of their productions. In many instances they clear a good deal more money from their works than the men that manage them.

One of our principal managers told me recently that he would be a richer man to-day could he exchange the money he has cleared in management for the money he has paid in the form of royalties and percentages to dramatic authors.

♦

William Florence says that "the first night settles a play," and he cites Married, Rescued and The Old Stager, which the critics proclaimed successes, as examples that bear out his theory.

But how about The Wife, which was condemned on its first performance and was afterward hoked into a substantial success? And how about The Banker's Daughter, Held by the Enemy, Shenandoah, Joshua Whitcomb, Hazel Kirke, Dr. Bill, Paul Kauvar and Money Mad—all first-night failures.

The exceptions to Mr. Florence's rule are so numerous that I don't think confidence can be placed in it.

♦

Tributes to Lawrence Barrett's worth continue to appear in the press, and the sense of loss occasioned by his death among the best friends of the drama deepens rather than decreases.

It is worthy of note that the harmony of this chorus has been disturbed only by one or two discords, interpolated by an obscure New Hampshire paper and by one of our dailies.

But these spasmodic efforts to cast mire on the name of the dead tragedian fail of their purpose.

♦

Barnum's partner would have shown a nicer regard for public sentiment had he closed the circus on the night of the day the great showman was buried.

♦

The show, by the way, has not done the usual business this year. Visitors report that on many occasions since the season began the Garden has been half empty.

It is the same old bewildering display of arenic chestnuts that the public has patronized these ten years, and its power to allure and charm seems to be diminishing rapidly.

The exhibition lacks homogeneity and dash. Had the number of performers and acts judiciously selected and arranged with an eye to the general effects, would produce an infinitely more satisfactory entertainment.

Our showmen have many admirable characteristics. They appreciate the American demand for something big, but they could learn a good many lessons by studying the refined and novel methods pursued by their Paris brethren at the Nouveau Cirque and Cirque d'Hiver.

♦

When The Clemenceau Case was first produced I predicted that its effects would be decidedly injurious to the stage, in the direction of offending and alienating many of its friends.

The result has fully justified my prediction. The disgraceful exhibition has been presented in all parts of the country and, emboldened by its success in drawing the prurient-minded, various minor burlesque troupes and female minstrel companies have developed a similar genius for coining dollars out of nudity.

The consequence is that a wave of indignation has swept across the land, and angry protests have found expression in legislative measures intended to put a stop to licentiousness on the stage and on the bill-boards.

In the majority of cases these proposed prohibitions indicate a spirit of puritanism, but the extreme provocation accounts for that.

If in the popular mind the sense of shock was confined to the shows that produced it, there would be nothing to regret, but as a matter of fact the theatre as a whole is certain to suffer from a renewal of the prejudice which it had taken years of worthy endeavor and patient argument to beat down.

♦

Clyde Fitch has issued a statement to the press in which he explains the circumstances under which he wrote Beau Brummel, and refutes the doubts cast upon his authorship of that play by Messrs. Mansfield and Winter.

No one that reads Mr. Fitch's clear, detailed and comprehensive presentment of the facts can doubt for a moment the truth of his claims.

He gives due credit to Mansfield for his elaborate embroidering of the title role, and admits that the actor cut out some lines at rehearsal and made numerous suggestions. But he denies, emphatically and circumstantially, the assertion that Mansfield "collaborated" in the writing of the play.

Mansfield enjoys sufficient prominence, it seems to me, to be able to concede to the young dramatist his honest due.

"POLLY."

Every Mirror-reader cherishes a warm regard for "Polly," the brilliant young writer whose papers have graced those pages from time to time for several years past. "Polly"—who is Emma V. Sheridan-Frye—was graduated from one of the earliest classes of the Lyceum School, now the American Academy of the Dramatic Arts. Her professional début was made in Dakolar at the Lyceum. She afterward supported Kate Claxton, Richard Mansfield and Thomas W. Keene. She is at present the leading lady of Mr. Field's Boston Museum company. She has written a number of poems, a collection of sparkling epigrams, several short stories and a novel, which has not yet appeared in print. It is among the probabilities that she will retire from the stage a year hence, and thereafter devote her gifts solely to journalism and literature.

HELEN BARRY.

"It took me a long time," said Helen Barry to a Mirror reporter, "to accustom myself to the male attire which I have to wear as Captain Chandon in A Night's Frolic.

"There was a time when I thought it would be impossible for me to don trousers. So great was my reluctance that I came very near selling the play to a prominent stock manager in New York. My friends, however, advised me to keep it. Still, I was unhappy. Finally I concocted a plan that might give me courage. Without telling anyone about it, I had a uniform made. Then I put it on, and had a private interview with myself and the mirror—not as in the present case," added Miss Barry, laughing.

"Feeling a little more confidence, I decided to try the effect on those who knew me. It was New Year's Eve, and I had sent out invitations to many friends to see the new year in.

"When all had assembled, the door-bell rang. A resonant, profound voice was heard inquiring for Miss Helen Barry. The owner of the voice was ushered in. Every one rose ceremoniously and bowed. One gentleman apologized for Miss Barry's absence—'she would return in a few minutes,' this being said with such a grave manner and with such unconsciousness of whom he was addressing, that it was too much for me. With a shriek of laughter, the stranger—who was myself—dropped into a chair.

"The Tower of Babel was in miniature compared to this room about half an hour after. Everybody talked and laughed at once. My change seemed to afford amusement for the entire evening. I was assured that I looked a very manly young fellow. So that is how I, at least, got confidence to play the dual part of Lady Betty and Captain Chandon."

"And you next appear in Boston?" said the reporter.

"Yes. Manager Crabtree, of the Park Theatre, Boston, has made me a tempting offer, and I shall go there for five weeks, commencing April 20."

"With the same company that supported you in Albany?"

"Not entirely, but in the main. J. H. Gilmour, Mary Shaw and W. H. Thompson will be members of my company.

"After my Boston engagement? A blank, until next Fall, when I shall open in this city."

THEY WILL SHARE THE PROFITS.

"I shall make an innovation next year," said Augustus Piton to a Mirror reporter. "I have had in my employ certain men holding important positions in the business departments of my companies. They have been with me a number of years and have worked faithfully in developing my enterprises.

"A few months ago, when I saw that there would be changes in my affairs—as I had determined to devote my energies to the production of plays by a stock company, having W. J. Scanlan as my only star—I decided that my lieutenants should be benefited in some way by any success that I might have in the future.

"What I shall do is this: I shall pay the men the same salary they have been receiving and, in addition, I shall make each a present of ten per cent of the net profits at the end of the season. They will be in no way partners. They will have no money invested. I have simply agreed to make the present. There is no written contract. I have given my word, and they are content to take it.

Their names are Phil. Simmonds and Charles R. Bacon, who will take charge of The Power of the Press, and W. B. Gross and Jay Rial, who will take charge of the stock company."

Joseph Haworth will star next season in the legitimate, under Gus Hartz's management. H. S. Taylor has a contract with Mr. Haworth, but that will probably not interfere with the arrangement.

GOSSIP OF THE TOWN.

Arthur Dunn has been engaged by David Henderson for this Summer, and also for next season.

Alice Pixley, youngest sister of Annie Pixley, joined Roland Reed's company in Chicago.

John Hammond has been engaged as manager of the People's Theatre, Paterson, N. J. He will continue, however, to be the business agent of the Whallen and Martell company.

A commission appointed by Congress to select a site for a post-office in Washington, recently summoned Charles G. Hopper, one of the proprietors of the Globe Theatre of that city, to testify to the advantages of the location of his theatre.

Edward C. Dobson has been giving Jenny Hill lessons on the banjo. As an indication of his pleasure at the progress made by his clever pupil, he presented her with a silver trimmed orchestra on the occasion of her benefit at Tony Pastor's.

W. L. Bates, of Redmond's Opera House, Grand Rapids, Mich., has left to join Wallace and Anderson's Circus.

At the conclusion of the old comedy season at the Lyceum Theatre, the stock company will go on a brief Spring tour. During the Summer it will visit the Pacific coast. It will play at some of the large cities, West and East, and will reappear at the Lyceum in November in a new play.

The painting of the immense scenery of the spectacle of the Temple of Solomon has been entrusted by the Palisades Amusement Company to Eugene Castel-Bert, of the firm of Chidley and Castel-Bert.

Complaint has been lodged against the Bijou Theatre in Wilmington, N. C. The board of aldermen of that city has passed resolutions looking to the revoking of the theatre's license.

Florence Bindley, the star of The Pay Train company, was presented last Sunday with a miniature train of cars by members of the Brotherhood of Engineers, at Jersey City.

Remlinger and Company have sent The Mirror samples of the Vaseline face paints which have secured a wide sale and dozens of testimonials from the profession. The paints are harmless and thoroughly adapted to every demand in making-up. Remlinger and Company's headquarters are at 25 West Thirtieth Street.

The Baldwin-Melville company are reported from Arkansas. They are playing The Two Orphans, Messenger from Jarvis Section, Galley Slave and other pieces that are favorites with pirate bands. They adhere to the 10-20-30 scale.

Edward Abram, the manager of Lewis Morrison, reports that he has received several offers from New York managers for his attraction. He has declined them, as he considers the terms asked exorbitant.

Clay Clement was given a supper at the mansion of Widow Bowman in Seattle, Wash., the other night. Mr. Clement is playing an engagement there to large business in The Mountebank, The Bells, The Corsican Brothers and other strong dramas.

Frederick R. Gilbes, press agent for the Bijou and Fourteenth Street Theatre, left on Monday for Chicago to look after the interests of Blue Jeans.

Phil H. Irving has been engaged to do the booking for Agnes Herndon's next season. Miss Herndon will open in New York in August, appearing in La Belle Marie.

The company supporting Richard Mansfield at the Garden Theatre in May will include W. H. Ferguson, Daniel Harkins, W. H. Crompton, Vincent Sternroyd, Alf Fisher, W. G. Andrews, Percy Marsh, Beatrice Cameron, Ada Dwyer, Minnie Dupree, Virginia Buchanan, Maggie Halloway and Maud Monroe. Rehearsals of Mr. Mansfield's new play, Don Juan, are now in progress.

W. F. Canfield has been engaged as leading man for the Summer season at Peak's Island, Me.

Charles Cowles, who was taken ill suddenly during the stay of The Canuck at Niblo's, has recovered.

A Boston branch of the American Academy of the Dramatic Arts will be established by Franklin H. Sargent in the new Columbia Theatre, now being built by Rich, Harris and Atkerson.

It is reported that H. N. Dowley has been especially successful in T. C. Howard's company. He has been engaged for the season. Kate Bartlett will also remain with the company.

Minerva Dorr has been offered the leading soprano roles with the Baker Opera company at the Euclid Avenue Opera House, Cleveland, commencing June 1, for the Summer months. Miss Dorr is a sister of Dorothy Dorr, the American actress, who is now playing in London.

C. J. Mabe has written a comedy-drama entitled The College Widow. The play deals with college life in New Haven. One of the scenes shows the students rehearsing a Greek play; another the planting of the ivy. Mr. Marr is considering some offers for its production.

There was a panic in the People's Theatre, Chicago, one night recently. It was caused by a fire breaking out in an adjoining building. The theatre was crowded when smoke appeared in the auditorium, and the clanging of fire bells was heard. There was a rush for the exits, and many women were knocked down and trampled upon. Cannon and Reynolds, the Irish comedians, were overcome by the smoke, but were soon resuscitated. The other performers, dressed in their stage costumes, hurried into the street.

Laura Lorraine arrived the other day in Philadelphia from the South. She was very ill, and was taken at once to the Jefferson Hospital. She is now recovering and is able to see friends. She writes that every possible courtesy has been extended to her.

MIRROR INTERVIEWS.

IX.—WILLIAM H DAY.

There is a person besides the author who is indispensable to the successful production of a play. That person is the stage carpenter or architect. The public looks to him for a faithful and life-like reproduction of the scenes they are led to expect; the manager relies on him to please the public; the author expects him to carry out his ideas. Few people have any conception of the amount of thought and labor this duty involves, and when to this is added the task of stage management, the responsibility becomes herculean, and one that can only be successfully assumed by a peculiarly gifted man. Such a man is William H. Day, art director and stage architect in ordinary to Mr. Daniel Frohman.

Most theatres have their stage manager, scenic artist, property man, machinist, etc., each competent and all-powerful in his particular field, but at the Lyceum this is not the case. These several dignitaries, indeed, exist, but only in a subordinate position to a master-mind that superintends the whole.

W. H. Day was born in Cario, N. Y., in 1859. He worked hard at various callings in his youth and quickly acquired equal proficiency in laying the bricks of a house and coaching amateurs for the stage. He early contracted a deep love for the drama and the fine arts in general, and the one ambition of his adolescence was to go to Paris. Lack of means prevented this, but he managed to save enough to go to Philadelphia in 1876, where he spent three months admiring the art treasures of the Centennial Exposition. Later he came to New York which he has made his home. Success and prosperity were the natural outcome of perseverance and hard work. Before long Mr. Day drifted into theatrical channels. He became connected with several theatres and finally with the Lyceum where he has remained. His judgment as a stage-manager was invariably so accurate, his eye for color and general stage effect so good that Mr. Frohman was not slow to perceive he held an Admirable Crichton in Mr. Day and he gave him the important position he now holds at that theatre.

Mr. Day claims to be a forerunner of a new era in scenic art. In his opinion the present methods show very little improvement, if any, on those of our ancestors, and he deems improvement in this direction is both possible and necessary. Thinking it would interest MIRROR readers to learn in what these improvements consisted, Ali Baba directed his steps towards The Alpine the other afternoon where he found Mr. Day, in his office, busy, as usual, with his cardboard models.

"Do you prepare an elaborate model like this every time you stage a play?" I asked, picking up one of the little toys and inspecting it curiously.

"Yes, there are thirty-two like that round about the office. Some are about to be sent to the authors or managers for their approval —the others are of plays already produced."

"But this must be great trouble. Suppose it does not suit when submitted?"

"Then it comes back and we try something else. There's no result gained without trouble. But they don't often come back, smiled Mr. Day.'

"Before beginning to set to work to plan out the scene do you read the play yourself, or do you receive orders and suggestions from the author?"

"I don't undertake work unless it is left entirely to me. I read the play and then I proceed to plan the different scenes as I feel they ought to be. Everything in this business is a matter of feeling. That is what you mean when you call a man an artist. Art is the materialization of an idea, and the grander the idea the higher the art. But, of course, if the author of the play has any particular effect he wishes produced, I always listen and, if it is possible, I do it."

"Does the author ever propose any effect you cannot carry out?"

"Very seldom. We can do almost anything in reason."

"What place do you, as a scenic artist, hold that scenery takes in the presentation of a play?"

"A third place. The play ranks first, the actor second, the scenery third."

"Tell me something about these startling innovations you propose in stage carpentering."

"I am simply agitating for reformation, not innovation. I want economy to be studied much more than it is behind the curtain, and I have my own ideas as to how it can be done with precisely the same or better effect."

"The average cost of fitting up a new theatre behind the curtain alone," continued Mr. Day, "is about $15,000. This is nearly twice as much as it need cost. I have just finished fitting up a little theatre out-of-town, and it is as perfectly equipped as any stage in this city, at a cost of $8,000. Why is there this difference? Partly because the man who is putting up the theatre pays through the nose, or, when the expense is *bonafide*, it is because money is expended injudiciously. It is the same with plays. The average play costs a manager $3,000 to produce. Men and Women cost $4,200. Now, this expense is not necessary, and this is the reform I would advocate."

"But is it not somewhat unprecedented to hear a scenic artist urging economies, which, if adopted, would shorten the profits of the craft?"

"If a man puts his gains before his art, then he is not an artist."

"True, but few look at it in that light. And how can this economy be effected?"

"One important reduction in the expense of staging a play would be to do away with old-fashioned ceilings. They are not merely useless, they are positively a drawback, for they are apt to attract the attention of the spectator if he happens to look up, and his interest in the actor and play is thus diverted. I would vignette the picture off at an angle of forty-five degrees, a heighth of about ten feet from the stage. That is the angle at which the spectators, seated in all parts of the house, see the stage picture. In the place of the ceiling I would put some dark material and I would lower the lights. In this way the eye of the spectator would not be attracted above the angle of forty-five degrees. By dispensing with these costly ceilings, which take both much time and many men to adjust, and consequently render the interlude longer, I have calculated that we could save at least $15,000 in ten years. With these $15,000 the manager could produce ten or more new plays and art would be so much advanced.

"But in this recent revival of old comedy at the Lyceum you seem to have spent a good deal both of thought and money on the ceilings."

"That was done in the same way that we have the bouquet at the fireworks. It was to show that if afterwards we discarded ceilings it was not because we couldn't make them. Another serious item of expense is in the properties—the curtains, draperies, costumes, etc. All these can be procured at a much lower figure than is actually paid. Why pay six dollars a yard for a gold-embroidered India muslin curtain when stuff at ten cents a yard, stamped by us with gold flowers, looks just as well—from a distance?"

"You are in sole charge at the Lyceum as regards the staging of a new play?"

"Yes, Mr. Frohman has given me that mark of his confidence. I am responsible for everything. The lady members of the company always consult me before getting their dresses. I allow them them several colors all of which have to be in harmony with the stage setting. Once, I remember, one lady of the company was very indignant at the idea that I should dictate to her what color she was to wear. She carried her case to the Superior Court and Mr. Frohman, of course, told her I was right It is impossible to work properly unless one man has this power. It is an old saying that 'too many cooks spoil the broth,' but it is a true one."

"The one great ambition of my life," sighed Mr. Day, swinging about in his office chair, "is to build an ideal theatre. A theatre people could feel they could go to without the slightest apprehension of danger from fire. I would build the walls of solid steel, beautifully worked on the inside. I would have nothing that would burn about the place. The scenery would be of non-combustible material, stretched on light steel frames, the ropes would be of twisted wire, electricity should be used throughout. I would have a tilting stage, so that for perspectives it could be slanting; for interiors flat. I would have a good part of the stage built out on the auditorium and lined, walls and flooring, with steel. I would avoid all possibility of smoke by building a gigantic chimney to carry it off through the roof. I would make the chairs in the auditorium as comfortable as possible, and I would have a man with a civil tongue in the box-office and a cloak-room free of charge. The Lyceum Theatre, more than any other theatre in town, has recognized the advantages that accrue from this attention to æstheticism.

"What do I think of the criticism the scenic artist often meets with from the press? I think it is often hypercritical. The work, both of the scenic artist and the actor, should be judged as a whole. The critic should ask himself whether the motives are good, the characters real, not pick flaws that must exist in every work depending on so many varying conditions as the theatre. He should always give manager, actor and author credit for having, at least, tried to do well. Of course, if there is any glaring error of business or reading committed by the actor or if the author's *motif* is a mistaken one his duty is to point that out, but not to throw ridicule either on him or the actor or the manager. Now in the press notices of Men and Women there was a good deal of this hypercritical criticism. One critic said it was absurd to imagine a stained glass window situated over a fire-place. Now, as a matter of fact, I have built half-a-dozen such windows in private houses. The smoke escapes by a curved flue that embraces each side of the window. To be sure the scene was not in very good taste, but it should be remembered that the stage-manager has not to think how he, himself, would decorate such a room; he has to consider how the character in the play would do it. The critics always lose sight of this. Another critic objected to there being no books in the library. He forgot that he only saw one-half of the room. The other side—the audience side—might have been lined with books."

"I have another pet idea in my head," added Mr. Day, "that up to now I have never mentioned, but which would do much to further the interests of our national drama, and that is, to enable a manager like Mr. Frohman to produce new plays at a series of trial matinees with comparatively no expense.

"To do this I would do away entirely with color. I would paint two scenes to be used in each new play. One would be an interior, the other an exterior. These scenes would be in black and white, so that whatever the locality of the play might be, the necessary effect would be obtained. To make this more clear, look at that photograph on the wall. It is the third act of The Charity Ball. You see there are only two colors there, yet the actors seem to look and to act just as well. Well, if this could be done Mr. Frohman would have only this first expense—a trifle. His actors—being members of a stock company—would be no extra expense, and meantime in a dozen of experiments the manager might hit on something successful."

"People may say what they like," said Mr. Day, in conclusion, "there are still those among us who think of something else beside mere money-making. The great truth to be digested is that it is by being artistic and cultivating art that you will eventually succeed in making money. Daly is much of a crank, but he is an artist. He is working for art's sake. Belasco also works in the same direction although, perhaps, unconsciously. And these farce-comedies that are being ridiculed, these Brass Monkeys and Texas Steers—there is much in them that is art, and the modern author can learn a good deal from Mr. Hoyt. There are deft little touches of human interest in his plays; humorous sketches of every-day incidents that, introduced with more serious and better written plays than Mr. Hoyt is capable of writing, would make a hit."

"What must be, in your opinion, the one great *motif* of a play?"

"The love story. Love is as strong a factor in the world's history to-day as it was in the time that men and women first began to exist." ALI BABA.

P. S.—Ali Baba has received the following effusion from Citizen George Francis Train, in acknowledgment of his interview in last week's MIRROR.

Only to make acknowledgments,
Dear Ali Baba (Citizen)
For MIRROR Kodak from your pen
Reflecting "Life's Red Hot Events."
How few there are in any land
Who express thanks for kind words true;
But when you count them on your hand
Count me (young friend) among the few!
In looking through "Life's Gates Ajar,"
In Star-clad days of Sandison,
THE MIRROR brings back staff of *Star*
(In Kelly days) when I was one
And H. G. F. stage honors won!

GEORGE FRANCIS TRAIN.

CONTINENTAL HOTEL, April 10, 1891.

HE COURTED DELAY.

The suit for libel brought by the Editor of THE MIRROR against Augustus P. Dunlop was begun on Jan. 19 last, when the defendant was served with the complaint, arrested and placed under bonds.

At that time the defendant proclaimed that he was desirous to have the case brought to trial with all possible speed. The sincerity of that profession may be judged from the fact that he has exhausted every means to secure delay, applying for several extensions of time to put in his answer, with the result that the original allowance of twenty days was prolonged to ten weeks.

The answer was filed on the 2d of this month. It is a weak, mane production that amounts simply to a reiteration of the original libel. The case will now go on the Supreme Court calendar.

IT STANDS ALONE.

Albany Times.

The office of THE NEW YORK DRAMATIC MIRROR, the leading dramatic paper of the country, has been removed to 1432 Broadway, in the near vicinity of the Metropolitan Opera House, the Casino, the Broadway, and Harrigan's new theatre—in fact, what is likely to be the amusement centre of New York for many years to come. Mr. Harrison Grey Fiske, the sole editor and proprietor, is making a marked success of THE MIRROR, which is the organ of the dramatic profession, intelligently written, carefully edited, and handsomely illustrated. There are plenty of dramatic papers in America, but none which occupies the particular field held against all by THE MIRROR.

H. S. TAYLOR'S PLANS.

H. S. Taylor's plans for next season in connection with his new Theatrical Exchange are well advanced. He will send on the road The Irishman, a comedy-drama by W. J. Whitbread. It has been localized by James O'Connor Roach. J. K. Murray and Clara Lane will be in the cast. Mr. Taylor will have with him in the management W. H. Powers, of Fairies' Well renown.

A Mile a Minute will be sent out again, but there will be no star. Harry Williams, is Mr. Howard's associate in this enterprise.

In partnership with C. B. Jefferson, A Dark Secret and Hands Across the Sea will continue to startle the "road" audiences. In all probability, Aunt Jack will also be sent out.

"I will have," said Mr. Taylor to a MIRROR reporter, "about 135 actors under my control. The stage director of all my enterprises will be Charles Coote, the comedian, and Henry C. Norman will assist me in my affairs. The booking of all the tours is almost completed.

"You want to know what managers I shall represent? The principal ones up to date are J. Fennessy, of Heuck's Opera House, Cincinnati; I. Fleishmann, of the Walnut and Park Theatres, Philadelphia; G. F. Kelly, of the National and Grand Theatres, Philadelphia; David Henderson, of the Grand Opera House, Chicago, and the Duquesne Theatre, Pittsburg; John Norton, of the Grand Opera House, St. Louis; Alexander Comstock, of the New York Academy of Music, and The Boomer company; George A. Dickson, of the Grand Opera House, Indianapolis, and the Indiana circuit; Henry Greenwall, of the Grand Opera House, New Orleans, and the Texas circuit. Then I shall represent all of H. C. Miner's theatres," added Mr. Taylor, pausing for breath.

"Here are the plans of several floors in my Exchange as I have determined to arrange them. The rooms will be open to the public on April 17.

"In the basement, there are eighteen glass partitioned offices for managers. The first floor is divided into nine rooms. Five are rented. In the others, managers, actors, and playwrights can transact business. At the back of this floor are my own offices. There will be no red tape about seeing me every one will be at liberty to walk right in.

"The other floors are rented. Among those who have taken offices are J. Alexander Brown, the dramatic agent, Jesse Williams, the musical director, and the Morgan Lithographing company.

"Yes, I shall have my hands full; but everybody, I promise you, shall be attended to."

CHARLES A. GARDNER'S season of forty-nine weeks will close at the Academy of Music, Baltimore, on June 4. Manager Sidney R. Ellis reports that this is the best season Mr. Gardner has had.

PROFESSIONAL DOINGS.

SEDALIA LODGE B. P. O. E., No. 125, presented Lilah Stuart with a bracelet a few nights ago.

E. C. J. SMITH, MIRROR correspondent at Ogdensburg, New York, offers to send his copy of this paper every week to any worthy person that will appreciate it.

GEORGE HECK, the Tyrolean warbler, has signed for Florence Bindley's Pay Train company.

DANGERS OF A GREAT CITY a success.*,*

FRANK G. COTTER has engaged Henri de Lussan for the Modjeska company next season. He has recovered from an attack of typhoid fever and will probably join Margaret Mather's company for a few weeks. Mr. de Lussan will spend the Summer at his father's county-seat in Vaucorbars.

RAMIE AUSTEN made the hit of her life in Dangers of a Great City.*,*

A TELEGRAM to the press from Denver last Friday stated that M. B. Leavitt, who was the lessee of the Broadway Theatre there had been ousted by Proprietor Bush. The reason for this severance of relations was not given.

TIEFBITTER.—"Ha! Methinks I see my salary."

TOWNSTICKER.—"Where, oh, where, my lord?"

TIEFBITTER.—"In my mind's eye, Perratio."

THE circus is pretty well played out in New York. Theatrical managers are not sorry.

KATHERINE ROGERS was a sufferer from la grippe last week and unable to appear at Palmer's. On account of her weakened condition Miss Rogers did not accompany the Willard company to Chicago.

GENEVIEVE AND MARY THOMPSON will give a "Delsarte matinee" at the Madison Square Theatre on Friday.

GUILTY WITHOUT CRIME will continue to be produced, next season, in conjunction with the latest success, Dangers of a Great City. All theatres book two weeks, using special supply of pictorial printing for each production.*,*

LOUIE K. QUINTON has just closed a successful season of thirty weeks with Hoyt and Thomas' Tin Soldier company, playing the part of Violet. Her flattering press notices go to show that she was the most popular representative the character has had.

LAST Friday T. Douglass Hickman bought the property occupied by Herrmann's uncompleted theatre on Fulton Street, Brooklyn. It was sold at auction.

LADY BARTER will be preceded by a curtain raiser called Dream Faces at Palmer's during Rose Coghlan's engagement at Palmer's. Amy Roselle and Arthur Dacre will appear in it.

THE 100th performance of All the Comforts of Home was celebrated at Herrmann's last Friday night. The souvenir was a "housewife," containing scissors, needles, thimbles, etc.

THE new theatre schemes about which so much was said and printed a month ago seem to have gone into partnership with the Bleecker Street ghost.

DORÉ DAVIDSON and Ramie Austen, two great stars, in Dangers of a Great City.*,*

B. F. KEITH has obtained possession of the property between the Bijou Theatre and the Adams House, Boston, and says that he will build on it one of the largest theatres in the United States. The work of pulling down the present buildings will begin at once.

ON Friday afternoon, the children that are inmates of the various charitable institutions in this city, will attend the circus. "The Greatest Show" will probably have one crowded house during its sojourn at the Madison Square Garden.

DANGERS OF A GREAT CITY a success.*,*

GERALDO ZELLA, of the U and I company, will appear next season in comic opera.

GEORGE W. LEDERER has a clear field for U and I at the Standard for the rest of the season, having bought off a conflicting date. The route for this attraction next season is nearly booked.

NEXT Monday Gabriel Harrison and his pupils will give an entertainment at the Criterion Theatre in Brooklyn. A dozen or more scholars will appear in a programme of poetic recitals and in the casket scene from The Merchant of Venice.

MARIOS MANOLA arrived from England last week. She brought nothing of special importance, except a disappointment for the scanmag reporters who expected an importation of what they term "sensational developments."

JOSEPH HATTON has gone to Chicago.

EVERYTHING strong, everything active, everything exciting in Dangers of a Great City.*,*

THE funeral services over the remains of Thomas H. Glenny were held last Wednesday in the rooms of the Actors' Fund. The Rev. Dr. Tillman officiated. Many members of the profession were present. The burial was in the Fund's plot at Evergreens.

ON Friday afternoon a benefit will be given to the mother and sister of the late John A. Mackay at the New Park Theatre. Among the professionals announced to appear are James T. Powers and his company in an act from A Straight Tip, E. J. Henley, Edwin French, Henry E. Dixey, Jennie Yeamans, William Collier, Charlie Reed, Nat C. Goodwin, Gus Williams, John T. Kelly and the Imperial Japanese Troupe.

THERE is determination, not to say blood, in H. S. Taylor's eye, and he intends to make things lively next Summer for at least one competing concern. Mr. Taylor proposes to conduct his new Exchange on a large and liberal basis, and his plans, including the establishing of several novel and useful features that cannot fail to be appreciated by all branches of the profession.

OBITUARY.

Fred. G. Maeder, the dramatist, died on April 9 of acute pneumonia, at the age of fifty-one. Mr. Maeder was the second son of Clara Fisher Maeder. His father was a noted musician and preceptor to Charlotte Cushman. Fred. was intended for a mercantile life, but at eighteen he made his début on the stage at Portland, Me. His first dramatization, Great Expectations, was brought out successfully in Montreal, and a version of Victor Hugo's "Les Misérables" was also a success. His first managerial experience was obtained during the war at the old Washington Theatre, in company with his brother, closing the season with the engagement of John Wilkes Booth. He next went through England, Ireland and Scotland with a panorama of the American War. Returning to America, he produced in Boston, for the first time, Tom Taylor's Ticket-of-Leave Man. He was a prominent member of the Broadway Theatre, under Gus Wood's management, during the run of Solon Shingle. He then went to Mobile, where he played and managed successfully for a couple of seasons. About this time he dramatized Miss Braddon's "Dravola," under the title of Nobody's Daughter, and achieved considerable reputation by it. In conjunction with T. B. Macdonough he wrote Shamus O'Brien and produced the first dramatic version of Enoch Arden. He then wrote in rapid succession He's Got Money, The Vagabond, Catherine Parr, Nip, Katy Did, Lightning Bob, and a number of other plays. From 1870 to 1875 he was in partnership with Joseph Murphy, for whom he wrote several plays, including Help, Maum Chree, etc. In 1872 he produced a play called Buffalo Bill, King of the Bordermen, based on a story by Ned Buntline, and induced Mr. Cody to come from the plains and go upon the stage. This was Buffalo Bill's start in the profession and led to his fortune. In 1876 Mr. Maeder visited Australia, New Zealand, and the Sandwich and Fejee Islands, acting and producing his plays, Run to Earth, Alice, the Shop Girl, In the Flood, and others. He then came back and managed and acted through California. In connection with McKee Rankin, Maeder wrote The Runaway Wife and The Canuck. He is known as the author of Vacation, Captain Mishler, Starlight, and, in fact, numerically has produced more plays than any other American author. Lawrence Barrett, Edwin Adams, Matilda Heron, E. L. Davenport, Dan Bryant, C. R. Thorne, Agnes Booth, Rose Eytinge and T. W. Keene have played in Maeder's pieces. Gaspard Maeder, one of our best scenic artists, is a brother of the deceased dramatist, as is also Frank, who was one of the originators of Salsbury's Troubadours, and is now interested in Nellie McHenry and managing Blue Jeans. Mr. Maeder had begun writing a book of his travels and adventures, which would have been interesting—a record of a strolling player, author and manager. The funeral ceremony was very quiet. The burial was at Woodlawn.

Clifton W. Tayleure died last Sunday morning at the house of his brother, W. W. Tayleure, at No. 1 Warren Street, Brooklyn. He had been suffering from the grip, and had sufficiently recovered to attend to some business at the Amphion Theatre last Saturday. When he failed to present himself at the breakfast table on Sunday, his sister-in-law went to his room and found him dead in bed. His demise was ostensibly due to heart disease. Mr. Tayleure was born in Charleston, S. C., in 1832. He entered journalism at an early age, and at the beginning of the civil conflict held an editorial position on the Baltimore *American*. He enlisted in the Confederate army, and was commanding a Virginia regiment at the close of the war. Col. Tayleure went to New York and then occupied himself with newspaper and theatrical work. He occupied the position of business manager of John E. Owens in 1864. In 1869 he made a trip to Europe in behalf of Jim Fisk's Grand Opera House, which was opened under his (Tayleure's) management on March 31, 1869, with a revival of Shakespeare's Tempest. He resigned the management in consequence of a quarrel with Fisk. Subsequently he managed Frank Chanfrau for several seasons, for whom he dramatized Kit the Arkansaw Traveller. He also dramatized East Lynne and wrote several other plays. During the past nine years he had been editor of the Long Branch *News*, but sold out his interest in the paper several months ago. He was a member of the New York Press Club. Col. Tayleure was a widower.

P. T. Barnum died at Bridgeport, Conn., on Tuesday evening of last week. The news of his death was telegraphed to this office at once by the MIRROR's Bridgeport correspondent, but the paper had already gone to press. The career of the great showman has been dealt with so elaborately by the daily press that we will merely present his principal achievements as a matter of obituary record. Phineas Taylor Barnum was born at Bethel, Conn., on July 5, 1810. At the age of thirteen, he became a clerk in a country store, and subsequently held a similar position in Brooklyn. In 1828, he returned to his native village, and opened a fruit and confectionery store, with a capital of $150. In 1831, he started a newspaper called the *Herald of Freedom*, which involved him in several libel suits. In 1834 he removed to New York, and in 1841 bought the American Museum, from which he made a fortune in a few years. The exhibition of Charles S. Stratton, popularly known as General Tom Thumb, and the engagement of Jenny Lind in 1850-51, were the sources of large profit. In 1855 he lost his entire fortune in a ruinous manufacturing enterprise. In 1858 he exhibited Tom Thumb in Europe and lectured on the "Art of Money Getting." He was so successful that in 1860 he had cleared the entire indebtedness to his American creditors. He then resumed the management of the American Museum, which was burned to the ground in 1865. After being rebuilt, the Museum again burned down in 1868. In 1870 he organized a traveling show comprising a menagerie, caravan, hippodrome, and circus. Two years later he lost the entire menagerie through another fire, except two elephants and one camel. The loss was estimated at $400,000. After that he traveled with the great Roman Hippodrome until 1880, when he formed a partnership with James A. Bailey and James L. Hutchinson. Since then he has been identified with what was extensively advertised as "The Greatest Show on Earth." One of his greatest feats was the transportation of his entire show to England in the Fall of 1889. In 1855 he published "The Life of P. T. Barnum, Written by Himself," and in 1869 an interesting autobiography entitled "Struggles and Triumphs." The Winter quarters of his menagerie had been for many years at Bridgeport, which became his permanent residence. He was twice elected mayor of Bridgeport and four times to the State Legislature. He made various liberal gifts during his lifetime to museums, schools and other public institutions. He leaves a widow (his second wife) and three daughters by his first wife (Charity Hallett), Mrs. Nathan Seeley, Mrs. D. W. Thompson, Mrs S. H. Hurd, and several grandsons. Mr. Barnum left a large fortune.

John Hooley, the theatrical manager, died at his residence, in Brooklyn, last Sunday, from cancer of the liver. He was born in Ireland, and was in his seventy-second year. He came to this country at the age of twenty, and in 1862, in connection with his brother, Richard M. Hooley, opened a theatre in Brooklyn, at Court and Remsen Streets, on the site of the present Dime Savings Bank. The theatre, which was known as Hooley's Opera House, flourished for more than ten years, when the Hooleys sold out their interest. Richard Hooley went to Chicago and founded Hooley's Theatre there, which he has managed successfully ever since. John Hooley, however, retired into private life, and continued to reside in Brooklyn. He leaves a widow and three daughters. His son, Richard Hooley, was formerly a minstrel performer, but is now associated in business with his uncle in Chicago.

Frank Hatton died on Tuesday of last week at St. Vincent's Hospital. He was a variety performer. The interment was in the Actors' Fund plot in Evergreens Cemetery.

Blanche Slader died last week of consumption at her home in this city. She was formerly a well-known actress, having played in the Boston Museum company, Mrs. Bowers' company and other organizations, and starred at one time. She last appeared in Henry Lee's production of The Suspect. She was buried in the Actors' Fund plot.

Mrs. Samuel Lathrop, the wife of a once-popular clown and the sister of Mrs. E. M. Post, died on Monday of last week in this city. The remains were interred in the Fund plot.

R. M. Washburn manager of the Burlington, Ia., Opera House, died on Monday aged fifty-one.

MATTERS OF FACT.

Horace McVicker is the New York representative of the McVicker Theatre, Chicago, Ill. Mr. McVicker also books attractions and places plays.

George C. Boniface, Jr., will be at liberty after Saturday next.

An attraction is wanted for the Elks' benefit at Albany, N. Y., during April or May. A certainty will be given.

Agnes Huntington will be seen in New York for the last time this season at the Harlem Opera House, next week. After playing an engagement of one week in Boston she will at once sail for Europe.

Cryptic Palmoni has been engaged to support D. P. Sullivan during his engagement in Washington and Baltimore.

Charles Cowles is open to offers for the season of 1891-92.

John Rettig, author and designer of The Fall of Babylon, makes a specialty of designing costumes, scenery and models for historical plays. His address is Cincinnati, Ohio.

Louie K. Quinton, after a successful season as Violet in A Tin Soldier, is now at liberty.

J. M. Buckner is open for an engagement as business manager, treasurer or advance. Mr. Buckner has been with A Tin Soldier during the past season.

All contracts made by the late J. O. Milsom, of Nashville, Tenn., will hold good under the management of W. A. Sheetz, who has now charge of the Theatre Vendome.

A. E. Berg revises and rewrites plays. His address is Room 15, Frohman's Exchange.

J. J. Farrell has met with much success this season as Thomas Henry Bean in Held by the Enemy. He will be at liberty after April 25.

DINING CARS TO WASHINGTON.

Pullman Dining Cars are now running between New York, Philadelphia, Baltimore and Washington via Royal Blue Line on the famous 5 hour train, leaving New York daily, except Sunday at 11.30 A. M., arriving Washington 4.30 P. M., also on the fast express leaving New York daily at 3.30 P. M., arriving Washington 8.55 P. M. On Sunday mornings Dining Car train leaves New York 9.00 A. M., arrives Washington 1.00 P. M. The fact that the cars are under the direction of the Pullman Company is a sufficient guarantee as to the quality of the service. Station foot of Liberty Street. *.*

The Quimby Opera House, Wooster, O., and the new opera houses in Mt. Sterling, Ky., Kearney, Neb., and Fredonia, N. Y., have been added to the list of the theatres represented by Klaw and Erlanger.

THE ACTRESSES' CORNER.

A NOTABLE DULLARD.

Davenant could make nothing of her. She was pretty and of good blood. Davenant, in taking the orphan girl into his house and teaching her, doubtless hoped she would become a useful member of his company. But she was so hopelessly stupid! She was pretty and her manners and movements showed much dignity, but managers said she would never be an actress.

In Lincoln's Inn Fields, near the theatre, lived a wicked young earl, and the wicked young earl undertook to make an actress of the fair stupid in six months. He lost his heart in doing it, did young Rochester, but not his ambition for her glory.

Sentence by sentence he taught her, and bit by bit the girl's brain began to awake.

Thirty rehearsals in a character was no uncommon piece of work; thirty rehearsals on the stage itself and under the unflagging severity of her teacher's discipline; thirty rehearsals, at least twelve of which were in full costume, but even after all this preparation the town failed to approve her talent, though her beauty was recognized.

Poor Elizabeth Barry's heart must have ached in those days.

Then, all of a sudden apparently, her talent showed green leaf. No more "all of a sudden," I fancy, than when a seed thrusts its green through a soil made rich by months of cultivation; but, as I say, apparently, all of a sudden and during the run of a piece, she blazed out one night and the audience—with King Charles II. a leading the recognition for her Isabella—was hers.

Yet it was years before she really queened the stage.

Many characters she played without success, and she usually, in tragedy, acted second to Mrs. Lee and Mrs. Betterton (Mrs. Betterton had been Miss Sanderson in Davenant's company), and did soubrette and "audacious ladies" in comedy.

At last her ten-strike came. In 1680 Otway's The Orphan, or The Unhappy Marriage, was put on. Mrs. Barry played the lead, Monimia, to Mr. Betterton's Castilio, and here shone all her ripened powers.

By the way, a wee small page in this same production was played by a young one of scarcely six, and well played, too. The young one in later years had big letters on the play-bills as Mrs. Bracegirdle.

Monimia placed Mrs. Barry without rival. But, dear me! she did not stop working. She had begun playing about 1673—then only a girl of fifteen, and she ended in 1710. In these thirty-seven years she originated one hundred and twelve characters, besides, of course, all the parts she played but did not "create."

Two years after her big hit in Monimia she added to Otway's fame and her own by creating Belvidera. In this she proved herself mistress of tears, as in Monimia she had been superb in dignity.

In her forty-fifth year she created another tragic part which proved a triumph, and still later caught the town in a sparkling comedy.

Soon after she quietly retired from the stage. She was rich, her salaries had been sufficient and there were gallants enough, in all faith, who paid high for her smiles. Only because the triumph of her genius eclipsed them are her intrigues hardly remembered. The record of her stage successes is still bright, the scores of coffee-house verses indited to her charms and cruelties and profligacies are scattered.

One souvenir of her is as noted as her histrionic fame.

Betterton had bought a picture of Shakespeare from Davenant, who had picked it up from one of the players when the theatres were closed by authority in 1647.

At the sale of Betterton's effects, Mrs. Barry bought this picture. Later she sold it for forty guineas, or about $200. Mr. Keck, who bought the picture, gave it to his daughter with her dowry. This lady's daughter carried it unto the nobility. It now belongs to the Duke of Chandos, and is known as the "Chandos portrait" of the great dramatist.

Mrs. Barry died in the latter part of Queen Anne's reign, and some three years after the curtain fell for the last time upon her as an actress.

There remains a picture of her by Kneller, but I can't find out where this Kneller picture is. It is described as representing a woman with her hair "drawn back from her forehead," the eyes "inexpressibly beautiful," and the face "full, fair, and rippling with intellect."

Yet she *was* such a dullard to begin with and she did have to work so hard for her success.

POLLY.

P. S.—Here is a bit more about her. She was the first actress indulged with a "benefit." Authors alone had profited by such occasions, but King James ordered her one as a recognition of her merit. I find, too, that she was "middle-size, had darkish hair, light eyes and was indifferent plump." Her mouth opened more on one side than on the other, too, so says one who lends his genius. Her early beauty did not win her lasting fame, nor did later lack of it militate against her triumph.

LIKES OUR PICTURES.

Urbana, O., Champaign Democrat.

The full-page picture of Robert Mantell in this week's issue of THE NEW YORK DRAMATIC MIRROR is a beauty and a feast for the eyes. The work is superb and fully equals the finest photograph. THE DRAMATIC MIRROR's front-page pictures are unequalled by any journal in this country. By the way, this paper has recently moved into its new building, Broadway and Fortieth Street, and now has the coolest and most elegant newspaper quarters in New York. Editor and proprietor Harrison Grey Fiske may well feel proud of his paper, the success of which reflects the greatest credit on his ability and energy. THE NEW YORK DRAMATIC MIRROR is the organ of the theatrical profession.

ENGAGEMENTS FOR 1891-92.

Far-sighted professionals no longer wait until Summer comes before endeavoring to secure a berth for the ensuing season.

They realize the fact that managers make arrangements further ahead than formerly, and they know that the vacation term is much more enjoyable when a season's contract is numbered among their belongings.

In these circumstances, it will pay to insert a card in THE DRAMATIC MIRROR, for the following reasons:

1. It is the best medium to inform every manager in the country that you are at liberty.
2. If you are playing it acquaints managers, the public and the press, with the fact. To keep engaged it is well to let people know that you are engaged.
3. A card may be changed as often as you like, without extra charge.
4. A card costs less than the fees charged by agents.
5. Several thousands of actors have tested and established the practical value of this class of advertisements.
6. Advertisements in THE DRAMATIC MIRROR obtain the largest circulation.
7. The terms for professional cards are very reasonable: $1 a line for three months—or a little more than seven cents a line per week.

TWO-LINE DISPLAY CARDS.

This class of cards was instituted by THE DRAMATIC MIRROR last year, when it became popular at once.

In these cards the advertiser's name appears in display type. They are published at a special rate. By glancing over our advertising columns, it will be seen that many actors have kept cards of this description running continuously since last Summer.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size and style. The name occupies one line, and eight or nine words are allowed for the second line, the wording of which may be changed at any time.

The following example shows the style in which the two-line display cards are printed:

Henry Dornton

Leads. At liberty for season 1891-92. Address THE MIRROR.

The special rates for two-line cards are as follows:

Three months	$1.00
Six months	5.00
One year	9.00

PERFORMANCES in this city of The Power of the Press will terminate at the Star Theatre on Saturday, May 2. The melodrama will have had then a run of fifty nights. On Friday, May 1, a souvenir will be presented to the audience. Augustus Piton tried to arrange to have the piece continue throughout May, but the management of the Star could not cancel other attractions. The next season of The Power of the Press will begin on Labor Day at the Globe Theatre, Boston, Sept. 7. It will be produced in and around New York until January, when it will go to the Western cities.

THE principal members of the company now performing Alabama at the Madison Square Theatre will go on tour next Monday to fill engagements. J. H. Stoddart's part in Alabama will then be taken by C. W. Goddock. E. M. Holland will be replaced by Burr McIntosh, Maurice Barrymore by E. J. Henley, Edward Bell by Frank Lander, Harry Woodruff by Foster Platt, Reub Fox by George Ober and Nannie Craddock by Marion Russell.

MR. STROUPE, a local jockey of Pittsburg, presented the members of The County Fair company, which played there last week, with unique presents in the shape of riding whips and scarf pins. Mr. Stroupe formerly had charge of the Lorillard stables.

CAUTION.

To the Proprietors and Managers of Theatres

NOTICE is hereby given that by purchase from the authors I am the sole owner of the opera,

LA CIGALE,

for the United States and Canada, and no other person can convey any rights therein or license or authorize its performances.

I have instructed my counsel, Ex-Judge A. J. Dittenhoefer to institute legal proceedings by way of injunction and for damages against every person infringing upon my exclusive title to the opera, or aiding or abetting in said infringement.

T. H. FRENCH, Garden Theatre.

American Academy of the Dramatic Arts

LYCEUM THEATRE BUILDING, N. Y. CITY

F. H. SARGENT, Director.

For the season of 1891-92. Apply to

R. P. STEPHENSON, Business Manager.

THE CHRISTMAS DRAMATIC MIRROR

1890.

We have left a few copies of this remarkably successful holiday number. The price has been raised to 50 cents a copy.

Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE GIDDY GUSHER PAPERS.

By MARY H. FISKE.

Bound in cloth, 75 cents. By mail, 80 cents.

Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE DRAMATIC MIRROR BINDER.

Cloth. Gilt-lettered. Holds 78 numbers. 75 cents. By mail 95 cents.

Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE DRAMATIC MIRROR QUARTERLY

JANUARY NUMBER

contains articles by Brander Matthews, William Archer, Ignatius Donnelly, Albert Ellery Berg, Alfred Edmund Lancaster, Edward Fuller, George Edgar Montgomery, J. Cheever Goodwin, Charles R. Pope, J. A. Waldron, Clifton Stuart Tyler, and George Parsons Lathrop. Price 25 cents, postage prepaid.

Address THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE HANDGLASS.

Here are a few conflicting reports from last Friday's papers.

1. "Marion Manola, plainly dressed and looking pale and careworn, crossed Broadway yesterday afternoon."

2. "Miss Manola, radiant in a dainty Spring costume, tripped blithely up Broadway."

3. "Miss Manola left London on account of a falling out with a manager, Horace Sedger."

4. "Miss Manola says she is on the best possible terms with Mr. Sedger, and will return to Europe in a short time."

♦ ♦ ♦

STAGEBRACE.—"They say Fiske has made a success of the Passion Play in St. Louis."

WINGLETS.—"Yes, he introduced a skirt-dance by the entire company and a real earthquake, and he is making money by the barrel."

♦ ♦ ♦

BINKS.—"Did you hear about Jaglets' cat?"

BONES.—"No, what about him?"

BINKS.—"Well, when Jaglets got home from that stag supper the other night he fell asleep on the sofa and a pet cat of his crawled up on his chest and inhaled his breath."

BONES.—"That's a dangerous thing, I've heard."

BINKS.—"Dangerous, I should say so—he's dead!"

BONES.—"Jaglets dead!"

BINKS.—"No—the cat."

♦ ♦ ♦

In view of the prevailing epidemic, a certain theatrical news-gatherer has issued printed slips to members of the profession, which read like this:

> ——— 189-.
>
> M ——— has been attacked by the dreaded disease, the grippe, and will be obliged to cancel engagements for the present.

And a secondary slip:

> ——— 189-.
>
> M ——— has recovered from the grippe and will be open for engagements.

♦ ♦ ♦

JIBBITS.—"I hear Knowall has another son; that makes nine, doesn't it?"

JAGLETS.—"Yes. You see he thought it would be a great scheme to have a baseball team right in the family."

♦ ♦ ♦

ROBERT HILLIARD is now playing a new role. He is one of the Comforts of Home.

♦ ♦ ♦

A BLITHE young reporter asked John Ward, the base-ball captain, if Helen Dauvray intended going back to the stage, and John very properly answered him that Miss Dauvray's affairs were her own. But, then, short stops are his specialty.

♦ ♦ ♦

Now that Zoe Gayton has performed her wonderful feat of walking from San Francisco, actors coming home over the ties look up at passing trains with a smile and try to make the passengers think they are walking home for a wager.

♦ ♦ ♦

STAGEBRACE.—"What did you think of me in that new play last night?"

FOOTLIGHTS.—"I liked you best during the storm scene."

STAGEBRACE.—"Why, I'm supposed to be drowned, then, and am not on the stage at all."

FOOTLIGHTS.—"Yes, that's it."

♦ ♦ ♦

DENMAN THOMPSON'S next play is to have a real cider mill in operation on the stage during one act. It is suggested that on souvenir nights glasses of cider be distributed among the audience.

♦ ♦ ♦

MEN to Beware Of.

Beware of the man who spends his days
Leaning over a bar's bright brim,
But mos' beware of the man who says
That there are
no
flies
on
him!

♦ ♦ ♦

THE latest important theatrical news is that Robert Hilliard has sacrificed his moustache to the exigencies of dramatic art.

♦ ♦ ♦

JOHN R. MASON, of Boston, who distinguished himself by a sudden departure for Europe, is now famous in as much as the London papers call him, "The Runaway Actor."

♦ ♦ ♦

The San Francisco *Examiner* compliments A Texas Steer by saying: "There is not the slightest trace of personality or partizanship therein; nothing that can be construed as a reference to either party or to a prominent individual." It is very easy to discover things that are not in the Texas Steer, but the mystery lies in ascertaining what is in it.

♦ ♦ ♦

GEORGE THATCHER says that he did his best business in New York during Lent. But then New York people do not regard minstrelsy as anything but a musical reminiscence.

♦ ♦ ♦

A WESTERN theatre "ad" informs the public that "the man at the box-office will cheerfully stop selling tickets to answer questions as to the nature of the play."

♦ ♦ ♦

A CERTAIN Southern journal has a dramatic department headed, "Chips from the Flies," and last week the proofreader got it "Chips from the Ties."

♦ ♦ ♦

THERE are not even a few *musca domestica* on the Occidental dramatic editors. One of them begins his notice like this:

When the California poppies unfold their petals and let the sunlight touch the orange satin of their cups with silver, and all out-doors echoes Rosalind's "Come, woo me, woo me!" the very best of all the gaslight exhibits come to San Francisco.

We take it meekly enough, this dispensation of dramatic delights, because there is nothing else for us to do. The glimpses of the moon may be like pages from fairy lore, the night may breathe balm and spice, but we take our opera glasses in hand and go and smother in halls or in theatres, because if we don't we shall miss the best exhibitions of our year.

Men who have written stories that all the world reads with vivid interest; men who have explored undiscovered countries from whose bourne only a few travelers have returned; actors who bring the freshest plays of the ripest young dramatists, and musicians who tune a voice or an instrument to melodies that no sensitive ear can ignore—all these come to us just when Nature, freshened by her winter bath, is sweetest, and art, in gaslit hall or theatre, seems most artificial.

Then after this poetic outburst he goes on to speak of one of the farciest of farce comedies.

♦ ♦ ♦

WILLIAM COLLIER and Charlie Reed announce that they will have none of the "tight-laced-short-skirted-high-kicking soubrette" element in their new production.

♦ ♦ ♦

A CRITICISM.

* * * "The acting of Messrs. Kid McCoy and Spike Hennessy gave an impression of repressed force which was highly pleasing to the audience."

♦ ♦ ♦

A BOSTON paper says of the Brass Monkey: "It does seem to many that life were too short to sit through a piece of this kind: it does not instruct, but leaves a void in one's memory which ought to be filled with digestible matter instead of hash."

♦ ♦ ♦

MISS EMOTIONAL INGENUE.—"I have decided not to go with the Just too Late company."

MISS LEADING LADY.—"Why have you refused?"

MISS E. J.—"Because the play ends with a real boiler explosion, and I would have to stand on the stage waving a red lantern while the band played 'The Sweet Bye and Bye.' I like Realism, but that part suites me too much!"

♦ ♦ ♦

THE CAUSE OF THE EFFECT.

"Who is that peculiar looking young man with the bouquet?"

"That's one of the Columbia College amateur theatrical boys and he's been doing female impersonations so much of late, that now he has his coats shirred around the waist and wears lace on his trousers."

♦ ♦ ♦

"DARLING," he whispered softly, while a tender, eight-dollar-a-week glow stole across his alabaster cheek, "do you think you could learn to love me?"

"I think I might, George," she murmured shyly, nestling her head against his all-wool-Plymouth Rock ulster, "I learned German once."

♦ ♦ ♦

THIS is how they sing that sweet old song at Edward Harrigan's Theatre:

And the band played Annie Laurie.
And Annie Rooney, too,
And 'twas there that Annie Pixley
Gave me her promise true!'

♦ ♦ ♦

HERE is an "old rhyme" which is sadly true:

Tickle the public and make it grin—
That's the way to bring money in.
But teach the public—you'll never get rich,
You'll live like a beggar and die in a ditch.

♦ ♦ ♦

In a recent interview Jane Hading was asked who she had seen on the American stage worthy of admiration. She thought a moment, and then said "Oh, I saw a most amusing little fellow in Chicago who made me laugh so hard! I think his name was Williams." She meant Francis Wilson.

♦ ♦ ♦

CRITIC (*to manager*).—"I think that Worthsum's acting in the trance scene was superb."

MANAGER.—"Ah, indeed! (*To boy aside.*) James, see that Mr. Worthsum has two cocktails each night after the second act as he did on Monday."

♦ ♦ ♦

HE SCORNED THE IMPUTATION.

MR. NOHAIR (*at box-office*).—"Give me a seat in the orchestra."

BOX-OFFICE (*innocently*).—"Here is a good seat, sir."

MR. NOHAIR (*furiously looking at seat*).—"This is a front seat. How dare you give me a front seat, sir! I want it in the tenth row back at least. I'll take none of your impertinence."

♦ ♦ ♦

A GRUM but mostly old man named Hallory who was fond of the theatre, but always paid his way to the cheapest seat, once bet Sheridan a supper that he could not instantaneously make a rhyme to fit his name. The wit accepted, and immediately said:

There was an old man named Hallory,
Who lows himself such a small salary,
That when he would go
To see a stage show,
He sneaks to the shilling gallery.

♦ ♦ ♦

THIS is not a Walt Whitman poem or a Winter criticism; it is simply a little advertisement for O'Dowd's Neighbors:

"Everything new! Everything bright! The songs will rival the songs the Morning Stars sang together! The music will surpass the music of the spheres. The wit of Brinsley Sheridan, the pathos of Charles Dickens, the comedy of Congreve and Wycherly, the humor of Swift, the joy of a morning in May, the scent of night blooming flowers. Everything that will make life more joyous and worth living will be given away to the people by O'Dowd's Neighbors on and after March 27, 1892. Then they move to Plainfield, N. J. From there they will travel over the United States, and eventually circumnavigate the globe. Watch for them! See them! Get acquainted with them! Take them to your heart of hearts and you will never regret it. Remember! Don't forget to remember! Remember not to forget."

♦ ♦ ♦

"YOU look sad, old man. Anything up?"

"Yes, my watch!"

♦ ♦ ♦

MAN IN ORCHESTRA CHAIR (*angrily to the man in front*).—"Will you kindly ask the lady with you to remove her hat? We cannot see the stage?"

MAN IN FRONT (*sotto voce*): "You'd better ask her yourself, mister—she's my wife."

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Feb. 9–March 7, 1892, and recorded exclusively by The Dramatic Mirror.

Feb. 9.

JOSIAH ALLEN'S WIFE'S RECEPTION. A novel and amusing entertainment. Junius E. Neal, proprietor.

BROTHER PYRAMUS. A comedy-drama in four acts. By Sidney R. Ellis.

CAPTAIN KARL. A comedy-drama in three acts. By Sidney R. Ellis.

A COUNTRY BOY; OR, THE HARVESTER AGENT. A drama. By William H. Osmer.

THE REPORTER. A comedy in three acts. By Henry White. Anna H. White, proprietor.

Feb. 10.

THE MAN WITHOUT A SHADOW. A fairy piece, in four acts. From a story of Hans Christian Anderson's. By Maud Howe. Maud Howe Elliott, author.

Feb. 12.

SILVER BIRD. A sensational drama, in four acts. By G. H. Hamilton. J. M. Beverly, proprietor.

THE REFEREE. A musical comedy-drama in three acts. By Charles F. Atkinson and James C. Treadwell.

A NEW TRAMP IN TOWN. A four-act comedy-drama. Jule Walters, William F. Gray, S. J. Rawson, proprietors.

A LUCKY STAR. A musical comedy. Owned by Fanny Rice.

FOLLY LAND. A farcical comedy. Owned by Fanny Rice.

THE LUCKY STAR. A musical comedy. Owned by Fanny Rice.

LUCKY STARS. A musical comedy. Owned by Fanny Rice.

Feb. 13.

THE MISCHIEF-MAKER. A play in a prologue and three acts. By Frank Donaldson, Jr., M. D.

FOX AND GEESE. A farce-comedy in three acts. By Bobby Gaylor. William A. Brady and Bobby Gaylor, proprietors.

AN OLD TIMER. A farce-comedy in three acts. By Bobby Gaylor and William A. Brady.

THEY ALL DO IT. A satirical farce in three laughs and a sneeze. By Bobby Gaylor and William A. Brady.

GODS AND MEN; OR, FROM MOUNT OLYMPUS TO WASHINGTON. A political musical farce-comedy in two acts, with prologue and epilogue. By John T. Pratt.

CHORUS PARTS; WANG. Comic opera in two acts. Libretto by J. Cheever Goodwin. Music by Woolson Morse. T. B. Harms Co., proprietors.

Feb. 14.

POLLY. A musical comedy in three acts. By Frederick G. Dumculas.

Feb. 16.

THE FOGTOWN CLUB. A play. By Mary Bradford Crowningshield.

L'HYPNOTISTE (The Hypnotist). A comedy-drama. By William Greer Harrison.

THE STAGE DOOR. A farce-comedy in three acts. By Edward J. Swartz and John B. Moran.

SKIPPER BEN. An operatic farce-comedy in three acts. By Edwin A. Locke.

THE JOLLY FARMERS. Operetta. By N. B. Sargent. Oliver Ditson Co., proprietors.

Feb. 17.

A LEGAL TRAP. A play in a prologue and three acts. By Celia Logan.

ARGUMENT OF THE PLAY OF CLEOPATRA. Drama in six acts by Victorien Sardou. As presented by Madame Sarah Bernhardt. F. Ruilmann, proprietor.

Feb 18.

A COLONEL'S MISHAP. A farce-comedy in one act. By Philip Pinkapki. Ames Pub. Co., proprietors.

COUSIN JOSIAH. A musical sketch in one scene. By F. L. Cutler. Ames Pub. Co., proprietors.

THE MASHERS MASHED. A farce in two acts. By F. L. Cutler. Ames Pub. Co., proprietors.

A PROFESSIONAL GARDENER; OR, HARD OF HEARING. A farce in one act. By Emma Herrick Weed. Ames Pub. Co., proprietors.

WILD RAE. A border drama in four acts. By Minnie Polson. Ames Pub. Co., proprietors.

THE PASSION PLAY OF UPPER AMMERGAU. From the original text, including illustrations. Dr. Wolfgang Goetz, proprietor.

SOLOMON'S TEMPLE. A biblical, historical, scenic and dramatic composition. By John Rettig.

Feb. 19.

HIS NIBS, THE BARON. A musical farce-comedy in three acts. Thomas H. Winnett, proprietor.

CALLED AWAY. A drama in four acts. By Richard Quinn.

CINDERS. A domestic comedy-drama in five acts. By William Haworth.

Feb. 20.

A SEALED INHERITANCE. A melodrama in five acts. Adapted from the German, by S. B. Alexander.

AN IRISHMAN'S DEVOTION. By J. Henry Lester.

JABBUTE; OR, THE THIEVES. A comedy-drama in four acts. By Grace Sherwood.

OUR OFFICE GIRLS. A comedy of business life in four acts. By M. J. Sullivan.

Feb 22.

SPORT MCALLISTER. A new farce-comedy in three acts. By Bobby Gaylor. William A. Brady and Bobby Gaylor, proprietors.

A SECURITY B'Y. An original farce-comedy. Written by Bobby Gaylor. William A. Brady and Bobby Gaylor, proprietors.

THEY'RE AFTER ME. An American farce comedy in three acts. By H. G. attan Bonnells.

BACK FIELD. A melodrama in a prologue and four acts. By W. H. Montgomery.

PRISON BARS; OR, THE BATTLE OF LIFE. A sensational melodrama. By Gus and Arnold Wolford.

MY MUSICAL FRIENDS. A musical comedy in three acts. By Julian Jordan.

THE SPY OF GETTYSBURG. A drama in four acts. By Charles F. Townsend.

DECEPTION. A farce in one act. By Charles F. Townsend.

RIO GRANDE. A drama in three acts. By Charles F. Townsend.

Feb. 23.

CHIHUAHUA. A new and original social drama in four acts. By Chester Gore Biller.

CHILDREN OF ISHMAEL. A romantic drama in five acts. By C. W. Augustus.

TWO OF A KIND. An original farcical comedy in four acts. By Thomas Wood.

ROBIN HOOD [Maid Marian] Opera. By Reginald de Koven. G. Schirmer, proprietor.

Feb. 25.

THE PRESIDENT. A drama in four acts. By Webster Edgerly.

Feb. 26.

AGAINST TIME. A sensational drama. Viola A. Fortesque, proprietor.

SIXES AND SEVENS. A musical farce-comedy. Viola A. Fortesque, proprietor.

UNDER THE RED FLAG. A tragedy in four acts. By Olga Louise Sturm.

Feb. 27.

EVERY MAN FOR HIMSELF. A melodrama in five acts. By James T. Davis.

A BEGGAR ON HORSEBACK. By Julie M. Lippmann.

ROGUES OF NEW YORK. A new sensational comedy-drama in four acts. By Jerome Stansill.

THE LADY BARBERS. Original burlesque farce-comedy in three acts. By Maurice J. Sullivan.

March 4.

RAFFAELLE SEMMARITE, THE SPANIARD OF THE PRESENT. The Blonde Death, in six acts. Written by John Joseph Allen.

THE SHEEP OF FATE. A melodrama, in five acts. By Vail de Vois. Dent Davidson, author.

THE STRUGGLE AGAINST FATE. A melodrama, in five acts. By Vail de Vois. Dent Davidson, author.

A STRUGGLE WITH FATE. A melodrama, in five acts. Dent Davidson, author.

MY GIRL. An eccentric comedy in three acts. By George Elton. Harbury Fleming, proprietor.

LENA, THE LOVELESS. An original electro-sensational drama. By Dr. J. Harvey Low.

March 5.

THE CHILD OF MARY. A sad drama in three acts. By the Rt. Rev. J. de Concilio, D. D.

HARVE-GO-LUCKY. Three-act musical farce-comedy. By Bobby Gaylor.

THE LITTLE JUDGE. A comedy-drama in four acts. Written by Harry Vincent Leavitt. Property of Frederick Moore.

THE BULLDOZERS. A farce-comedy in three acts. By John A. Stevens.

A LOVERS' QUARREL. A play in four acts. By John A. Stevens.

THE COWBOY FROM DAKOTA. A drama in four acts. By Albert Carr.

THE GOSSOON. An original romantic comedy-drama, in four acts. By Edward E. Kidder.

THE IRISH GOSSOON. An original romantic comedy-drama, in four acts. By Edward E. Kidder.

JEAN-MARIE. Drama, in one act. From the French of Andre Theuriet. Rendered into English verse by Alice Anderson.

THE ORPHEUS. A mythological burlesque. By Fred B. Smith.

THE NEW YORKER. A comedy-drama in four acts. By Charles T. Vincent.

March 5.

THE SONS OF IRELAND; OR, THE SHADOWS OF PASSION. A drama in five acts. By A. E. Gaylord.

A SHADE OF HAMLET. Drama. By Herbert D. Miles.

March 6.

SHAMUS. An Irish comedy in three acts and three scenes. By Barney Ferguson.

MY GIRL. American farce-comedy in three acts. By Frank E. Sleeper.

March 7.

THE CHEROLF. A comic opera in three acts. Music by J. Offenbach and Fred. J. Eustis. Libretto by Richard F. Carroll. Carroll and Eustis, proprietors.

NOTES AND QUERIES.

The editor of the London *Stage* has referred me to THE MIRROR for information regarding copyright for plays in America; also for the address of the Copyright Registry in New York. W. D. C. Russell, Liverpool.

At present the United States does not grant copyright to foreigners. The amendment to the domestic copyright law, passed during the last session of Congress, grants copyright to the citizens of foreign countries under certain conditions. The new law, however, will not go into effect until July 1, and it may be longer than that before the President proclaims the establishment of international copyright relations with England, inasmuch as a reciprocal understanding and agreement must be first arrived at. It will be better, in any case (unless it be your intention to publish a play in this country) to hold it to copyright under the protection of the common law. Copyright will be safer than copyright even under the new law, whose provisions chiefly concern authors and publishers of books on both sides of the Atlantic. There is no "Copyright Registry" in New York. Titles and printed or typewritten plays are entered in the Office of the Librarian of Congress, at Washington, D. C.

Please inform me what are the published works of William Archer, and where I can most easily obtain them. H. S. Thompson, Stratford, Conn.

Mr. Archer's principal works are: a critical study of the art of Henry Irving, a history of Dramatic, and a translation of the plays of Ibsen. These books can be obtained through Brentano's, Union Square, N. Y.

Will you kindly tell me if Prince Karl, written by A. C. Gunter and acted by Mr. Mansfield, originally appeared in book-form? HARRIET G., Brooklyn.

No.

Please state whether Lew Dockstader, of Primrose and West's Minstrels, is the original Lew Dockstader who had the minstrel hall in New York. PUCK.

Yes, it is the same Dockstader.

In what plays will Joseph Haworth appear next season? When will he begin his tour?
G. STANLEY BLISS, Philadelphia.

1. We believe in a repertoire of legitimate plays. 2. Ask Manager Geo Harris—he don't know.

Can you inform me where to go to get a place in a "farce-comedy" company? C. S. B., Providence.

Spend a few years in an asylum for the weak-minded; study the slang of the police-room and the pollock; take a few lessons in ground and lofty tumbling from a celebrated circus performer; acquire a facility for inventing ghastly gags; patronize a tailor whose clothes can be heard before they are seen; increase your hat measure at least three sizes—and there you are!

Is there no way in which a student of the drama, no understanding the French language may read and study the genius of the French dramatists? Can the editor or any reader of THE MIRROR tell me what novel Jim the Penman is based on? H. S. T. Stratford, Conn.

1. There are standard English translations of Corneille, Racine, Moliere, Hugo, and the other classical French dramatists, but the works of the minor and contemporary writers for the French stage are not, as a rule, published in English. 2. We believe that Sir Charles Young originated the plot of Jim the Penman.

Please inform me how to go about copyrighting a play. R. C., Cincinnati.

Send a printed or typewritten copy of the title-page of the play to A. R. Spofford, Librarian of Congress, Washington, D. C., and enclose $1—the registry fee. A certificate of the entry of the title will then be forwarded to your address, with instructions as to the formalities necessary to complete the copyright.

DINING CARS ON ROYAL BLUE LINE.

The Pullman Company is now operating a Dining Car service on the Royal Blue Line between New York, Philadelphia, Baltimore and Washington on the famous 3 hour train leaving New York daily except Sunday at 11:30 A. M., arriving Washington 4:30 P. M. and on the fast Express leaving New York daily at 3:30 P. M., arriving Washington 8:55 P. M. On Sunday mornings Dining Car train leaves New York 9:00 A. M. and arrives at Washington at 3:00 P. M. These cars were built expressly for use on the Royal Blue Line and the high standard of service, for which the Pullman Company is celebrated, will be fully maintained. Station foot of Liberty Street.*,*

IN OTHER CITIES.

CINCINNATI.

Hoyt's A Trip to Chinatown was the attraction at the Grand during week ending 11. The skit has little merit to recommend it, and, aside from Anna Boyd's singing, Harry Gulford's clever imitations and the Cushion Sisters' dancing, the performance was decidedly inferior. George Boane, Jr., a clever artist, was handicapped by the insignificance of his role. Ship Ahoy week of 13-18, followed 20-25 by All the Comforts of Home.

A most enjoyable programme was presented week of 6-11 at the Pike by Rosina Vokes and her co. The entertainment during the engagement embraced A Game of Cards, The Circus Rider and The Rough Diamond 6-8 and Frederic Lemaitre, My Milliner's Bill and A Double Lesson 9-11. The comedienne made her appearance here after a five years' absence, and, judging by the enthusiastic reception accorded the opening night, her admirers were out in full force. Her support at the hands of Felix Morris, Marion Kilby, Ferdinand Gottschalk and Charles Bell was almost perfect. Manager Ballenberg staged the several pieces handsomely. Julia Marlowe's engagement week of 13-18 has been cancelled and the house will remain closed. Mlle. Janauschek 20-25.

After remaining dark week of 5-11, owing to contusion of Professor Herrmann's dates, Heuck's reopened 12 with Bristol's Equescurriculum as the attraction. Professor Bristol and his animals made quite a hit during their visit past season at this house, and Manager Fennessy anticipates a successful week. Kate Claxton and Mrs. McKee Rankin are announced for week of 13-25 in a revival of Two Orphans.

C. A. Gardner, at Havlin's, in Fatherland, closed a very successful engagement 11. The artist's role afforded him excellent opportunity, and his support at the hands of Robert V. Ferguson, Nelse Compton, Eva Byrne and Hugo Hicks was above the average. The piece was creditably staged. The week of 13-18 will be devoted to the Devil's Mine, followed 20-25 by Old Jed Prouty.

Charles E. Verner in his romantic drama Shamus O'Brien filled out the week of 5-11 very successfully at Harris'. The cast was a creditable one and the manner of the play's staging added largely to the week's enjoyment. Madame Neuville and her son Augustin in the Boy Tramp 13-18. Doré Davidson 20-25.

The return engagement of Williams and Orr's Meteors was brought to a successful close at People's 11. The features of the programme were the specialties of the American Four, Tachibana and Ouno, Eaye and Henry and Gallagher and West. Webber and Field's specialty co. week of 13-18 in a return engagement. John L. Sullivan in Honest Hearts and Willing Hands 13-25.

Manager J. E. Fennessy, of the North Side theatres, left for New York 5.

Lloyd Wilson, of A Trip to Chinatown co., bears a marked resemblance to Donnelly, of Donnelly and Girard while Anna Boyd, of Hoyt's co., is strongly suggestive of Kate Castleton, both in her acting and vocalism.

Manager John Havlin is ill from la grippe, and his physician orders him to refrain from all theatrical business.

Rosina Vokes' laugh is still as contagious as it was eighteen years ago, when she played Barbara in Belles of the Kitchen during the Vokes family's first American tour.

Nelse Compton, who managed Nellie Free for several seasons, is now a plain every-day actor in the ranks of Charles Gardner's support.

The Actors' Fund benefit will be given 9 at the Grand.

Nattie Hornby, who plays Isabella Dane in A Trip to Chinatown, was the prima donna of the Highland House Opera co. here during the Summer of 89.

Laura Johnson, a former member of the Wilbur Opera co., was married in Newport, Ky., 4 to Louis Berry, a non-professional.

BOSTON.

Richard Mansfield is making a substantial hit at the Globe in Beau Brummel, and the house is filled nightly. Prince Karl was given a successful performance at the matinee, 8, and Dr. Jekyll and Mr. Hyde will be revived for a single performance at the matinee, 15.

Nora Langdon-Hild has made such an empathic, artistic and pecuniary success at the Museum that the production of the plays which were to have followed it for the balance of the season have been indefinitely postponed. The theatre is crowded at each performance.

The Senator concludes a prosperous three weeks' engagement at the Hollis Street 18. The piece has proved more popular than ever with Boston audiences and Mr. Crane's success is even greater than ever before.

Poor Jonathan is doing well at the Tremont, and concludes its fortnight 18. In their new characters Camille D'Arville, Louise Essing, Fred Solomon and Henry Hallam repeat the hits which they have made here in other parts. John L. Stoddard will follow, delivering his lecture on The Passion Play every evening of the week of 20-25. Sol Smith Russell in A Poor Relation and E. S. Willard are to follow.

Boston Common and the new play, Cuchillo, forms the bill at the Grand Opera House, where William Redmund and Mrs. Thomas Barry are making great artistic successes. The mounting for Cuchillo is unusually elaborate. For the week of 20-25, the last of their engagement, The Colonel will be revived for the first time in this city for several years.

A Midnight Bell is doing well at the Boston, but will conclude its engagement 18 to make way for the revival of The Soudan. Levy's American Band gives concerts at this theatre on the evenings of 19 and 26.

A. M. Palmer's traveling co. in Jim the Penman is playing a week's engagement at the Park, with Louise Rial at the head of the co.

The Rentz Santley specialty co. is playing a return engagement at the Howard Athenæum. The Broadway did a large business at this house week of 6-11.

Peri, a drama treating with the Italian padrone system, is being played at the Grand Museum by Lovirop's Portland stock co.

Mrs. Emma Sheridan-Frye, of the Museum co., assisted at the reception which the New Woman's Press Association gave in honor of Mrs. Elizabeth B. Custer, 9. She will leave the Museum at the close of the present season to join Mr. Richard Mansfield's co.

Marion Manolais in the city on business connected with her suit for divorce from Carl Irving. The case will probably be tried in the Suffolk County Divorce Court within a fortnight.

Frank Daniels played his part in Little Puck under trying circumstances 8, having just learned of the death of a favorite nephew, which occurred in East Boston that afternoon.

Robert Downing and Eugenia Blair will appear in The Sarsoon at the Grand Opera House 27-2, and Fisher's A Cold Day will also play an engagement at this house later in the season.

After the Elks' benefit at the Boston 9, a fire was discovered in the piece of scenery used in A Midnight Bell. In some manner the cotton representing snow caught fire, and the blaze spread so rapidly that assistance was called in from the fire co., whose station is next door to the theatre. It was easily extinguished, the only damage being to this one piece of scenery.

The performance of The Senator at the Hollis Street 10 was the five hundredth of the play. The occasion was celebrated by the presentation to all present of a handsome souvenir, which gave a sketch of the naval battle which forms the foundation of the play, with two pictures of the scene. There are also a number of reproductions in photogravure of the most dramatic scenes in the play.

The season at the Nickelodeon closed 4, and work began at once upon the changes in the interior, which it is hoped to have completed by the first of August, when the place will be opened as Austin's Palace Theatre.

Julia Marlowe was to have played at the Hollis Street the week after she was taken with her serious illness in Philadelphia. She has always been a pronounced favorite here, and it is probable that her coming engagement at that theatre 20-25 will be one of the most successful of the season. The assignment of plays for the week is as follows: Romeo and Juliet 20, 21, 22 matinee, As You Like It 22, and the one with which he recently threw a stream over the dome of the Capitol at Washington, for use in the fire scene of One of the Bravest next season.

PHILADELPHIA.

At the Chestnut Street Opera House Blue Jeans, a comedy-drama, new to this city, was produced 6 to a crowded house. The piece was well put on and well acted, Jennie Yeamans being especially good in the part of June. Business large. Same co. 13-18.

At the Broad Street Theatre Mr. and Mrs. Kendal reappeared before a fashionable audience 6 in The Queen's Shilling, and were warmly welcomed. The entire performance was excellent, and the audience seemed much pleased. For the matinee Wednesday 8 the Kendals produced The Ladies' Battle, in aid of an actor's bed in the Medico-Chirurgical Hospital. Managers Zimmerman and Nixon giving the use of the theatre. Business for the week good. E. H. Sothern 13-18.

Sol Smith Russell, in his new three-act farcical comedy, Bewitched, met with an enthusiastic reception at the Arch Street Theatre 6. The house was crowded and insisted on Mr. Russell making a speech before the curtain. Business excellent. Annie Pixley 13-18.

The Chestnut Street Theatre was crowded 6 when De Wolf Hopper and his co. of merrymakers appeared in The Lady or the Tiger. The operetta renewed the pleasant impression made when it was first produced here and the company had a warm reception. Business good. The Merry Monarch 13-18.

A Fair Rebel, which was seen here earlier in the season at the Walnut Street Theatre was repeated at the Park Theatre 6 to a good house. Since it was first produced in this city its interest has been enhanced in many ways, especially in its scenic appliances. Edward Mawson as Colonel Mason and Fanny Gillette as Clairette Bonteith were received with much favor. Business good. A Four-Legged Fortune 13-18.

At the Walnut Street Theatre Joseph Murphy presented Donach, 6 to a large audience. Mr. Murphy acted in his usually happy vein and was given good support by Belle Melville and the co. Business large. Patti Rosa 13-18.

Cleveland's Minstrels opened at the Grand Opera House 6 and played to excellent business during the week. No better entertainment of its class is given. Elsie Leslie in the Prince and Pauper 13-18.

The Girard Avenue Theatre opened its second week with Gillette's funny play The Private Secretary. The cast was a good one. Business fair during the week. The Step-daughter 13-18.

At the National Theatre Hands Across the Sea was revived 6 before a crowded house. The performance met with great favor. Business large.

Master and Man was presented at the People's Theatre 6 to a good-sized audience. The piece was well staged and carefully interpreted by a well-balanced co. Business good. Nellie McHenry 13-18.

At Forepaugh's Theatre Captain Swift was produced 6 by a co. of intelligent and careful actors. Business large during week. Black Thorn 13-18.

The Rentz-Santley Burlesquers presented A Sensation in Paradise 6 at the Kensington Theatre to a crowded house. Business good. Dark Side of a Great City 13-18.

At the Lyceum Theatre Billy Lester and his clever co. drew large audiences during week of 6. London Gaiety Girls, 13-18.

A realistic drama of American life called Buffalo Bill was the attraction at the South Street Theatre week of 6. The play was of the usual border stripe and full of startling sensational incidents. Business fair. The Two Sisters, 13-18.

The old Continental Theatre at Tenth and Arch Streets, redecorated and rechristened the Casino, opened 6 for a season of continuous performance of opera and variety. They gave a very creditable performance of the Mascotte, and followed it with a big variety bill. Business appears to be very good to start with. Comic opera and variety will be given 13-18.

Tony Pastor and his co. did a big business at the Central Theatre week of 6. Muldoon-Kilram comb., 13-18.

ST. LOUIS.

Men and Women was presented for the first time here at the Grand Opera House week commencing 6. The play is a very effective one, full, at times, of painful intensity and absorbing interest, particularly so in the third act. All the members of the co. were especially selected for their parts. Business was excellent throughout the engagement. Sybil Johnstone in The Clemenceau Case 12-13. Sarah Bernhardt in repertoire 16-18.

The Soudan was another new production presented here for the first time at the Olympic Theatre during the week of 6. It is a historic drama, full of a great many stirring situations and picturesque and unique stage settings. The co. was a well selected one, and the attraction did a good business. All the Comforts of Home 13-18.

Davy Crockett, presented by Frank Mayo, did a fine business at Pope's Theatre during its week's engagement in spite of its many presentations here. The co. supporting Mr. Mayo was fully competent for their work. Old Jed Prouty 12-18.

A Royal Pass was another production new in St. Louis given at Havlin's Theatre during the week. It is a comedy-drama with an intensely interesting climax of a locomotive race in a snow storm. The star is George C. Staley, who introduces some sweet songs and is supported by a fair co. Good business was the rule during the week. Son of Monte Cristo week of 12-23.

Uncle Tom's Cabin was presented at the Standard Theatre. All the principal parts were well taken, and several entertaining specialties were introduced. Fay Foster's Gaiety co. week of 12-18.

Jarrett and Palmer's version of Uncle Tom's Cabin will play a two weeks' engagement at Exposition Music Hall commencing 8.

Harry J. Paddock, manager of the New Kensington Summer Theatre, St. Joseph, Mo., was in the city 4-6, attending to some arrangements for his Summer season.

The Emma Juch Opera co. play a week at Exposition Music Hall commencing May 4. They will be assisted by the local singing societies. They will jump from the City of Mexico to this city.

Frank Logan, of the Royal Pass, John J. Nolan, of Emma Juch Opera co., George Seddons, of Fay Foster, and James J. Brady, of All the Comforts of Home, are in the city.

KANSAS CITY.

All the Comforts of Home did a good business 6-11 at the Coates Opera House. The strong cast makes it one of the most pleasing of farce comedies. The bright fun and ridiculous situations were well brought out and heartily enjoyed. Robert Hilliard replaced Henry Miller in the cast here and his performance was excellent. Samuel Edwards, as the would-be heart crusher was very good and Kate Dennin Wilson as the wife also acted acceptably. Maud Haslam and the rest of the co. contributed to the smooth and excellent performance. The City Directory 13-18. Ariel Barney is here now preparing for its coming.

Monroe and Rice in My Aunt Bridget did a good business at the Warder Grand Opera House 9-11. Although this was the last week of the co.'s season, they played with a vim and liveliness that was delightful, and made the fun fast and furious. The music of the piece was well sung and the comedy well acted. J. Aldrich Libbey sang well and Nellie Rosebud and Sadie McDonald were entertaining. Monroe and Rice separate here, and Monroe will open with Aunt Bridget's Baby in Denver next week, returning here week of May 4. Most of the present co. will continue with Monroe. Mr. Rice has a play entitled A Knotty Affair, with which he will soon start on a tour. Eilch and Schilling's Minstrels 12-14; Clemenceau Case 15-18.

Two Old Cronies played a profitable engagement at the Ninth Street Theatre 5-11. The piece is enjoying its most prosperous season and the new people in the cast are amply able to please. Pretty costumes, tuneful music and clever specialties constitute the principal features. Frank Wills and Charles P. Jerome were good in the leading parts. Ada Deaves in her charming singing and dancing was repeatedly encored and Julia Mackay's splendid contralto voice was listened to with pleasure. The rest of the co. was good. A Barrel of Money 12-18.

Gillis Opera House was dark 5-11.

The many professional friends of Owen Buckley, head usher of the Gillis Opera House, will be pleased to learn that he was married to Miss Mary Hey, a charming belle of this city, at the home of the bride's parents 8. The happy couple are now enjoying a bridal trip to Florida.

Chief Hale is to build a water tower, similar to

DETROIT.

Annie Ward Tiffany in her new play, The Step-Daughter, drew good houses week ending 4 at the Detroit Opera House. Both the star and support did excellent work, and the audiences were well pleased. Lotta opened a week's engagement 6 to a crowded house in Pawn Ticket 210. The piece was presented here two years ago by Lotta, but has been changed considerably, which has improved it materially. The music also is new. Lotta, in the character of Mag, is the same audacious little sprite that Detroiters have convulsed themselves with laughter over for so many seasons, and she acted the part as only Lotta can. The support was excellent, especially Walter Allen, who did earnest, conscientious work as Uncle Harris. Mr. Allen has always been a favorite here, when he was a member of the Emma Abbott Opera co. Lionel Bland, Frank Rolliston and Adelaide Colton all did good work. Pawn Ticket 210 will be repeated twice this week, and Ina, Lotta's new play—at least to us—will be done the latter half of the week. Bernhardt in La Tosca 13, followed by Maud Granger 16-18.

Richard Golden in Old Jed Prouty did a good business week ending 4 at the Lyceum Theatre. House dark week of 6-11. Marie Prescott and R. D. MacLean in Cleopatra and repertoire 13-18.

The Fast Mail opened 6 for a week at Whitney's Grand Opera House to the usual Monday night house. The action of the play is centred in the engine room of a Mississippi steamboat, a long freight train, a fast mail, with a view of Niagara Falls. The mechanical and stage effects were novel and realistic, and the excitement kept the audience at fever heat. Gustave Neaville as the young bank clerk, Willard Simms as the Detective, Louie Lord and Nellie Martin all did capable work, and considered from a box office view the piece is bound to be a tremendous success. Harry L. Hamlin's co. in The Fakir 13-18.

From the present outlook, the receipts for the Bernhardt engagement will be all that Manager Lothrop can desire, inasmuch as the prices have been advanced to $4, $2 50 and $2, and standing room will probably be at a premium.

Edward Weitzel and Fred. S. Isham's new comedy, My Friend Tom, will be produced at the Lyceum Tuesday, 28. The cast will be made up principally of Mr. Weitzel's pupils in elocution and acting, and will witness the debut of at least four persons who intend to adopt the stage as a profession. Mr. Weitzel will himself impersonate the part of Thomas Carter, M. D.

Although there are about four indictments standing against the owners of the variety theatre at present running in Detroit, they still continue to have their nightly brass band parades, and the curtain is rung up at 8 o'clock each evening.

Detroit's own John F. Sullivan, leading man for Rose Coghlan, and at present her business manager, writes the *Free Press* as follows: "I take pleasure in announcing that we have secured Palmer's Theatre for a term beginning April 27. This is the theatre (late Wallack's) in which Miss Coghlan made fame for several seasons and this will be her first appearance there as a star. There is ample indication that the engagement will be great, for Lady Barter will please, I am sure. It has been our biggest success. We seem to have started auspiciously, having secured the best bookings everywhere, including a three months' engagement in Australia on the identical terms that Neilson had. We do not go there till May, 1892. Meanwhile Miss Coghlan will play for a week at the Lyceum in Detroit next October."

CHICAGO.

The second week of Jefferson and Florence at McVicker's in The Heir-at-Law drew as large and fashionable audiences as on the first week and the comedians were received with tremendous applause in the characters of Dr. Pangloss and Zekiel Homespun. The third and last week of the engagement will be divided between The Rivals and The Heir-at-Law. Lotta, week of 12-18.

Richard Golden in Old Jed Prouty met with considerable favor at the Grand Opera House. Mr. Golden does the best work of his career as Jed. The co. is strong. A Trip to Chinatown week of 12-18.

Dr. Bill drew large and appreciative audiences to the Columbia. J. B. Polk, Louise Allen and Estelle Clayton made hits in their parts, and the rather suggestive situations in the play seemed to go with considerable gusto. Men and Women week of 12-18.

The Lilliputians were welcomed back in a cordial way by the German theatregoers of the city, at the Opera House. McCaull Opera co. week of 12-18.

At Hooley's, the farcical musical comedy, Ship Ahoy, continued to attract the people. Its mirthful points were nightly applauded. Commodore Cook is now played by T. J. Cronin in place of E. J. Jerome. E. S. Willard, the English actor, in his repertoire week of 12-18.

Milton Nobles and Dollie Nobles in From Sire to Son, which has been played here for several seasons past, did a good business at the Haymarket. Barry and Fay week of 12-18.

Kidnapped, a sensational drama of some merit, found favor at Havlin's. D. K. Higgins and Georgie Waldron made hits. The Midnight Alarm week of 12-19.

Agnes Wallace-Villa in The World Against Her was received favorably at the Windsor. The cast is a long one, but the acting is of the mediocre sort. Limited Mail week of 12-18.

The spectacular extravaganza, Spider and Fly, drew large crowds to the Alhambra. Money Mad week of 12-18.

The Ivy Leaf, one of the best Irish dramas now being presented, had a prosperous week at Jacobs' Clark Street Theatre. Smith O'Brien and Nellie Strickland were a capital Irish couple. Corinne in Carmen week of 12-18.

Litt's Standard was well filled every night, and great applause greeted The Irish Exile. Go-Won-Go-Mohawk week of 12-18.

A Dark Secret was well received at Jacobs' Academy. Belle Stoddard and J. S. Thompson did good work in the leading parts. Ivy Leaf week of 12-26.

Fashion, a piece in which life in New York society is supposed to be depicted, and hence Robert Fitzsimmons, the pugilist, is a necessary adjunct, had a good week at the People's. Grimes' Cellar Door week of 12-18.

Inishvogue, an Irish drama of the days of '98 was a popular attraction at the Criterion. Uncle Tom's Cabin week of 12-18.

BALTIMORE.

The McCaull Opera co. gave a repertoire of highly enjoyable performances at the Lyceum week ending 11, dividing the week between Clover, Indiana and Black Hussar. The work of the co. was very smooth, both chorus and principals working conscientiously. Annie Myers and Helen Bertram, both favorites here, carried away the honors, and Chauncey Olcott's acting and singing drew marked improvement. The attendance was large. Commencing 14, for a week, Sol Smith Russell in A Poor Relation.

At the Academy of Music week of 6-11, The King's Fool and The Gypsy Baron were given in attractive style by the Conried Opera co. to uniformly big audiences. Bettina Padelford and John Raffael were both prominent by good work, and the fine acting of Ferriar Hartmann was the feature of the week. A word is due Rita Selby, a young singer of much promise. Next, The Burglar.

Robert Downing drew good sized audiences to Ford's Opera House week ending 11, appearing in a round of standard plays. An actor of the robust school, his work was marked by earnestness and force. The supporting co. was good. Next, Von Yonson.

Holliday Street Theatre was well filled all last week during the engagement of James Reilly, in The Broom maker, and both star and play proved very attractive. His pleasing singing and acting, the good stage setting, and the clever support of two cute children made a most enjoyable comb. Next, Cleveland's Colored Minstrels.

The opening week at the Howard Auditorium was an auspicious one. The curio hall was thronged all day long, and the performances in the garden theatre crowded. The bill included Vana Hoe and Omene and a good variety bill.

The City Club played a return engagement at the Monumental Theatre week ending 11, and repeated the good business of its former visit. Next, Reilly and Wood's Big Show.

Karl's Promise, with John R. Compson as the stellar attraction, drew big houses at Front Street Theatre week 6-11, and seemed a favorite with the audiences. Next Arizona Joe.

The season of the Conried Opera co. closed on 12. John F. Raffael, Bettina Padelford and Ferriar Hartmann return to New York preparatory to inaugurating a season of Summer opera at Dallas, Texas.

Chauncey Olcott and C. W. Dungan withdraw from the McCaull Opera co. at the close of the engagement in this city. The former goes to Italy in a few weeks to study voice culture.

Annie Myers seems to improve with each succeeding work. Her voice is better and stronger, and her work with the McCaull Opera co. at the Lyceum last week stood out very prominently. Baltimoreans are very proud of her.

Hubert Wilke was in the city last week rehearsing with the McCaull co. for the new opera of the Tar and Tartar, which is to be produced next week in Chicago. Adam Itzel, Jr., the composer, has been conducting the rehearsals in person.

Vladimir Pachmann gives a farewell piano recital at the Academy of Music concert hall 14.

WASHINGTON, D. C.

Pauline Hall opened 6 in Erminie at Albaugh's to good houses. Amorita was given the latter half of the week. U. S. Mail 13-18.

A. S. Lipman was ably assisted at the National by Gertie Homan and a capable co. in The Burglar to fair houses. Daly's co. 13-18 in The Last Word, School for Scandal, Railroad of Love and As You Like It.

Daniel A. Kelly in The Shadow Detective pleased the usual excellent houses at Harris'. Fast Mail 13-18.

City Club Vaudeville and Burlesque co. at Kernan's 13-18.

Albaugh's was gaily decorated with bunting Thursday afternoon for the benefit of the Washington Theatrical Mechanics' Association, and an excellent programme was given, which included an act by Dixon and Lang, of the Whallen and Martell co.; songs by Pauline Hall, Jeannie Winston and William Pruette; third act of The Burglar, and dances by the Misses Buttell, Jacobi, Bierber, May Belle Chambers and Master E. Bowman. There were also instrumental and variety acts by others. Mr. Albaugh gave the use of the theatre.

In The Shadow Detective co. are Harry Albaugh and Harry Buckingham, with his clever wife, May Buckingham, all three well known and popular in this city.

We are to have Summer opera at both the National and Albaugh's. The Fort co. at the former, and the Carleton co., beginning 27, at the latter. Several new operas are promised.

Pauline Hall, in fine voice and looking as fresh as a rose, is not dismayed by the prospect of singing most of the Summer in Philadelphia. She says she loves to work and didn't even stop for the grip, when it called "halt" several weeks ago. Her houses have been very good.

William Pruette will be with the Fort Opera co.

The Levy concerts last week were largely attended.

SAN FRANCISCO.

APRIL 5, 1890.

The local managers make no complaint of the favor shown their play-houses and attractions the past week.

Alfred Bouvier and George Floyd smile when they look over the nightly return-mems., and see over again what a splendid business the Bostonians did for two weeks, with all the operas in general, and Robin Hood in particular.

To-morrow night, The County Fair will open for four weeks. Then Mr. Frohman's Men and Women come, very likely for another month.

Down at the Bush, Manager Jacob Gottlob wears a smile upon his handsome countenance that indicates self-reliance and a kind of satisfaction with matters generally.

The Two Sisters have closed a satisfactory season of two weeks.

Cleveland's Consolidated, with Billy Emerson, the Craggs, etc., and many other features, will open for a fortnight's engagement to-morrow evening.

A Texas Steer begins its third week at the California.

The Exiles found extended favor at the Alcazar.

Favorita and Patience, with Guille, drew very largely at the Tivoli.

Carrie Milzner Hamilton has signed to sing with the Bostonians, and will make her debut in New York next September. I am informed that she will do much of the work hitherto done by Juliette Corden and Marie Stone, and that these two ladies would not be heard with the Bostonians after this season.

To-morrow night Under the Gaslight will be presented at the Alcazar, and Gypsy Baron at the Tivoli.

The new Powell Street Theatre co. will open the new theatre, under the new management of Mark Thall and Alf. Ellinghouse, April 25.

BROOKLYN.

Theatre parties were the rule at the Park Theatre week of 6 during Francis Wilson's second engagement with his Merry Monarch co. The house was crowded at every performance. Rose Coghlan is at the Park 14-18 in a round of familiar plays. Henry E. Dixey week of 20.

James O'Neill in The Dead Heart was the attraction at the Grand Opera House week ending 11. McCarthy's Mishaps 13-16.

Holmes' Star Theatre had a good patronage all the week of 6, when Out in the Streets was given, with N. S. Wood, the "popular young" actor, as the star. We, Us & Co. holds the boards week ending 11.

The Reilly and Wood co., composed of well-known performers, was at Hyde and Behman's Theatre 6-11, and the specialties were all well received. The programme for week ending 18 is up to the usual mark of excellence.

The Amaranta Dramatic Society give their sixth and last performance of the season to-night (13) at the Academy. The play for this evening is Called Back, and good work is expected, as there has been a careful rehearsal of the cast, which includes Ada Woodruff, Elsie Loris, Ethel Marcey, Hawley Chapman, Alfred Young, Fred Brown and S. G. Acton, Jr. The annual meeting of the Society takes place Monday evening, May 4, when officers for 1890-91 will be elected.

BROOKLYN, E. D.

Turner's English Gaiety Girls' Burlesque co. drew crowded houses at the Novelty Theatre week of 6-11. Good co., including Rogers Brothers, one of the best knockabout Dutch teams on the stage, Pattie Henri and Allen P. May, Lillian Cleaver and many others. McCabe and Young's Operatic Minstrels 13.

Lydia Thompson in The Dazzler, with a very strong co., with new songs, dances, etc., drew large houses at the Lee Avenue Academy week of 6-11. Marie Hubert Frohman in The Witch week of 13-18.

Clara Morris in repertoire, including her new play, Odette, did a big business week of 6-11 at the Amphion. Agnes Huntington in Paul Jones week of 13-18.

Irwin Brothers' specialty co. to crowded houses week of 6-11 at the Grand. Sensational Boom Burlesque co. 13-18.

DENVER.

The condition of the streets—seas of slush everywhere—affected the attendance at the theatres decidedly week ending 6. People who waded to the play-houses thought felt repaid for the exertion. The attractions were of a high order of excellence.

At the Broadway All the Comforts of Home did a good business. The cast was excellent in every respect. Henry Miller was the Alfred Hastings until he was succeeded by Robert Hilliard during the latter part of the engagement. I could hardly detect any difference in the personation of the impecunious Hastings. Neither gentleman has the advantage in natural gifts or those acquired. Hallen and Hart open in Later On 6. Herrmann week of 13-18. Bernhardt 20-22.

At the Tabor week of 6-11 Effie Ellsler opened with Hazel Kirke. Miss Ellsler's Hazel had the same old charm, but the support didn't meet the requirements. Frank Weston cannot play the important part of Dunstan, and there were other instances where improvements could have been made. The bill was changed twice during the week. Miss Manning and The Governess were excellently performed, especially the latter. Miss Ellsler is a star who visits Denver annually, and 'twas the weather only that kept her admirers away. The week was a fair success pecuniarily, notwithstanding. Blue Beard, Jr., opens to a crowded house, the engagement is for two weeks.

The Fifteenth Street Theatre was dark, with the exception of one night, when Joseph Newman, a local comedian, had a benefit. A howling Dakota blizzard was on hand, and the house was consequently not very good.

The seats were very quickly sold for Bernhardt's two nights. She opens in Fedora, second night, La Tosca.

PITTSBURG.

Gus Heege in Von Vonson did a very large business at the Bijou Theatre week of 6-11. The Still Alarm 13-18.

The County Fair at the Duquesne Theatre played to big business during the week of 6-11.

The Opera House had for its attraction a comic opera co. who selected Pittsburg for its second week and J. Franklin Warner's three-act opera Influence; or, True Love Never Runs Smoothly for its vehicle. The scenes are laid in New York, Washington and the Arctic Sea. The latter scene was not on hand, however, having been delayed in the transfer from New Haven. Influence cannot be said to have won the favor of the public as yet but the author is here, doing some pruning, etc. The co. is much in need of rehearsing. The cast includes Beatrice Goldie as Leonora Livingston, Carrie Tutein as Mehitable Livingston, Iva Dorrette as Bridget Malone, Belen de Harve as Mabel Loveland, T. C. Peasley as Hon. William Malone, Will Hensnaw as Captain Douglass, H. W. Wright as Doctor Van Tone and T. J. Johnson as Mr. Livingston. Fashions 13-18.

Charles A. Loder, a very funny comedian, gave Hilarity to large houses at Harris, Britton and Dean's Theatre week of 6-11.

Webber and Field's specialty co. did a good business at the Academy of Music week of 6-11.

Marie Bates, the Abigail Prue of The County Fair co., is kindly remembered as Martha in The White Slave. She appeared here a few months ago having been loaned by Neil Burgess to assume that part for a Pittsburg engagement.

The Mackinaw Lumbermen's Quartette, with Von Vonson, is excellent.

Sadie Connolly is a clever dancer.

LOUISVILLE.

Edwin Arden opens in his new play Raglan's Way at Macauley's 9.

At the Masonic The Boston Orchestral Club gave a series of concerts to well-pleased audiences. A classical programme was offered and most artistically rendered. John L. Sullivan and Duncan B. Harrison in Honest Hearts and Willing Hands finished the week.

Bobby Gaylor in An Irish Arab opened the new Harris Theatre 6 to an overflowing house. This beautiful theatre, a description of which appeared in your correspondent's letter last week, launched upon what will doubtless be a career of success with appropriate ceremonies. An address was delivered by Ex-Mayor Charles D. Jacob, and there were flowers, music and congratulations. Harris, Britton and Dean certainly have a handsome theatre which is a credit to their taste and energy, and an ornament to the city.

Williams and Orr's Vaudeville co., at the New Buck drew large business. Billy Carter, Stanley and Drummond and Dagmar are the leading features of an all-round good bill.

The concluding performance of The Soudan at the Auditorium were largely attended. Henry Neville, of the co., was lionized socially. He is a genial, cultured gentleman, and he made many friends during his short stay. The United States Marine Band 22.

Jennie Kennark has a good part in An Irish Arab. She presented a pretty picture in the picturesque costume she wore as the Arab girl.

John L. was made much of during his engagement here. His admirers tendered him an elaborate banquet, which was a success in every way.

Mrs. P. Harris and Tunis F. Dean, of the well-known theatrical firm occupied a box at the opening of the new Harris'. Q. Florence and many of the old house force are at the new theatre.

Georgia Davids, who met with such success professionally as Elanie Gilson, is visiting here. She is studying music, with the view of adopting the lyric stage. She says she has an offer from James W. Morrissey which she probably will accept.

CLEVELAND.

W. J. Scanlan 6-9 in Myles Aroon and The Irish Minstrel. Good business. Mr. Scanlan, with his new songs, made a great hit. Duff Opera co. 9-11 to large business. Lotta 13-18.

George Wilson's Minstrels did a fair business at the Lyceum 6-8. Mr. Wilson is as funny as ever. Tom Lewis is very good.

Louise Dempsey's Burlesque co. at the Star did a good business 6. This is a return engagement. Tamora is very good on the trapeze. Other specialties are good. Frank Jones 13-18.

The Runaway Wife, with Frank Evans in the leading part, did a large business at Jacobs' week of 6-11. Charles Erin Verner 13-18.

The Lyceum Theatre closed with the engagement of George Wilson's Minstrels. Extensive changes will be made before next season, including new entrance and lobby.

Park Pavilion will open May 4 with a strong attraction.

JERSEY CITY.

Hoyt's popular farce-comedy, A Brass Monkey, was presented to large business at the Academy of Music 6-11. The play proved as strong an attraction as when seen here last season. George F. Marion as Jonah, and Alice Evans as Baggage received the largest share of applause, although the entire cast is capable, and the performance amusing. W. J. Scanlan 13-18.

Rider Haggard's Cleopatra is being set to music by Hamish McCunn. It will be heard next year in London.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Correspondents are invited from this list.

A Soap Bubble Mgr	Greene Clay M	Rensselaer, Ward
Arden, Edwin	Grahook, Ethel	Rogers, John
Arthur, Julia	Garth, Elizabeth	Osborne, Rose
Ashlin, Wilfred	Gulnac, J H	O Neil, James
Apple, J. Lisle,	Howe, Watson	Pratz, Chas H
Aldrich, Louis	Holmes, Raymond	Perlet, H H
Anderson, Hattie	Hamilton, Theo.	Paulding, Frederick
Bland, Lionel	Harris, Wm	Phelps, J E
Butler, Mrs Chas N.	Hoefer, Louise	Price, G D
Blaikie, J. mes	Hanlan, Ed.	Perley, Frank
Brockton, J L	Hamilton, Bessie	Paiten, Mrs. T.
Brady, W A	Henna, Cora	Ranger, H H
Butler, A and O.	Howard, Sydney	Reinau, F F
Barney, A.	Holmes, Clarence W.	Rosenfelt, Sydney
Boston Symphony Co	Banchett, David	Rossmore, Geo
Bowers, Mr. D. F.	Harris, Chas T	Rareshide, Geo.
Ryan, Charley	Hensh w, Blanch	Stuart, F
Brown, H L.	Introipid, Fred	Schawb, Mr
Bonner, Marjorie	June, George W.	Strong, Mrs Fred
Burril', J. F.	Johnson, Barry	Stone, Ed
Brown, Theo. W.	Johnson, Geo A D.	Stephens, Walter
Bartine, Jamie	Keene, Thos	Storey, G
Byrne, J C	Kimball, Mrs J	Stanley, Ed
Bertram, Chas	King, Mrs P P.	Scott, John Philip
Burke, J. M.	Lansing, Nina	Spares, Jno. G
Clayton, Gilbert	Levy, Joseph	Shelton, J
Crabtree, Lotta	La Verne, Lucile	Sellers, Harry
Carlyle, Marie	Lewis, J C.	Sheldon, Herman
Couldock, C. W.	Lennox, Geo.	Schorder, Palma
Craig, Jack	Lamar, Lee	Smith, B
Cross, S. J.	McHenry, Nellie	Sayers, Henry J
Chapman, Mrs Ed.	Magri, Count	Thomas, Augustus
Cushman, Gwynn	Myline, Alice	Taylor, Jay
Clark, C	Mackaye, Steele	Tucker, Jack
Crane, S. M	McCormack, L.	Templeton, Fay
Dentz, Marie	Meadow, Dudley	Tarrant, Chas.
Durham, Jo.	Morton, Dorothy	Tennyson, Julius
Dickson, J. B.	Mathews, Herbert	Vernon, H
Dent, Jennie	Mackay, E F.	Whiteley, John
Durand, C. W.	Mitchell, Maggie	Webb, Mrs
Dickson, Geo	Michelena, Signor	Warren, Charles
Dobson, Wm T.	McVeigh, Anna	Warde, Jno. K
Drew, Sidney	McWade, Robt	Wills, Susie
Downing, Robt.	Moore, J Owen	Williams, Daniel
Daniels, Frank	McCaull, John	Whitecar, W A
Dietz, Frank	Wills, Madeline	Westford, R O
Ebbler, W C.	Mounce, L.	Wheelan, F T
Emery, Kate	St Cormack, J B.	Winter, H C
Eaton, Owen	Montague, Alice	Watcham, Harry
Flood, John	MacLean, R D	White, H F
Fabon, D E.	Mansfeld, Richard	Williams, A J.
Forrest, Mary	Newell, Willard	Weaver, H A
Fisk, Robt A.	Nichols, A W	Vickers, Mattie
Frances, Carrie	Olmi, G	Vorce, Emma
Floyd, Geo. W.	Power, Tyrone	Valentine, E B
Field, Sloan	Private Secty Mgr [illegible]	Warde, Frederick
Ferry, Dolph	Remshir, Al	Winthrop, Ethel
Fay, Mrs. E.	Redford, Ed S.	Wonn, Edward
Gilmister, C F	Roadway, Eddy	Webber, Mr
Grahame, Francis		Watts, Amelia

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE: The Huntley Comedy co. week ending 4 presented The Galley Slave. Only a Tramp, Messenger from Jarvis Section, May Blossom, Dens and Palaces and Galley Slave and Rip Van Winkle. Business large during the week. It was announced from the stage that Mr. Huntley had canceled his dates in Augusta, Ga., and that they would return and play that week here opening 20. Maud Atkinson in Forget-Me-Not week of 6-11.——ITEMS: James McNavin, the handsome advance agent for Maud Atkinson, is here in the interest of his co.—Manager Frank P. O'Brien, of Birmingham, reached here 4, and was greeted by his many friends and admirers at the Opera House.

CALIFORNIA.

LOS ANGELES.—LOS ANGELES THEATRE: The Bostonians week of 6-11; very large advance sale.——ITEMS: G. W. Floyd, manager of the Bostonians, is here looking after the interests of his co.—Max Adler, representing the Mendelssohn Quintette Club, is being chaperoned by Frank Conant.

COLORADO

LEADVILLE.—TABOR OPERA HOUSE: St Plunkard to S. R. O. 3. Well-pleased house. Their street parade was unique.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE: The U. S. Marine Band, under the able direction of Mr. Sousa, gave an excellent concert to a packed house 5. The national colors were displayed all over the city in honor of our country's band. The society ladies of this city successfully produced the Greek tragedy, Antigone, 3 and matinee of 4 to houses packed to the doors. Many out-of-town people were present, among whom were Mrs. W. C. Whitney and Mrs. Cornelius Vanderbilt. The receipts for both performances amounted to $5,600. Mr. F. H. Sargent directed the production. The scenery and costumes were correct in every detail.——GRAND OPERA HOUSE: A new comic opera called Influence was produced 2-4 to good-sized houses. I was unable to attend myself, but the local papers praised it very much. Lights and Shadows drew good houses 6-8.——PROCTOR'S OPERA HOUSE: Night Owls Burlesque co., with Pauline Markham, gave good performances to full houses 2-4.

HARTFORD.—PROCTOR'S OPERA HOUSE: Shenandoah proved the same drawing card 2-4 as on its first presentation. The cast was handicapped by the absence of Frank Carlyle, who was confined to his home the entire week with a severe cold. He was not able to rejoin the co. until Monday. Kellar, the clever magician, made the mistake of playing a return engagement 6, too soon, having been here in January. His tricks were good, but he had nothing new to offer. Large and fashionable audiences greeted Agnes Huntington 7, 8 in Paul Jones. The star herself is handsome, of good figure and a beautiful singer, but the co. was entirely inadequate, and the fun of the comedians was slow and tedious. The house remains dark until 18, when Mark Murphy will present his new play, O'Dowd's Neighbors. Some novel and unique advertising is being done for this production, including the distribution of the latest fashion plates and a ladies' magazine, complete with all the news of dress, interspersed with accounts of the co. and cast.——ALLYN HALL: Rose Hill's Burlesque co. drew large houses 6-8. Hearts of New York finish the week.

WATERBURY.—JACQUES OPERA HOUSE: Gilmore's Twelve Temptations filled the house 1. Little Lord Fauntleroy, afternoon and evening, to good business 4. Margaret Mather, as Rosalind in As You Like It to a delighted audience 6. Miss Mather was suffering from a severe cold, but gave as usual, a very fascinating performance. The Old Homestead 7 packed the house, and pleased everybody.——CASINO THEATRE: Rose Hill's English Folly co. had packed houses at each performance 2-5. E. L. Maloney, the new manager of the Casino, is much encouraged by the business done since he assumed the management.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: Kellar and Mrs. Kellar 3 to a small house, caused by other attractions. The entertainments of Mrs. Kellar are as wonderful as they are entertaining.

MERIDEN.—DELEVAN OPERA HOUSE: Lydia Thompson in The Dazzler to a poor house 2. The four comedians were especially clever, and the co. gave very satisfactory performances. Margaret Mather in As You Like It to good business 5. Otis Skinner as Orlando was very good.

NORWICH.—BROADWAY THEATRE: The Great Metropolis 10, 11 and matinee had good houses, and gave entire satisfaction. The co., headed by Forrest Robinson, is a strong one, and the mounting of the piece leaves little to be desired. The shipwreck scene is very realistic, and Captain Hull comes in for a good share of the honors of the play.——ITEM: The season at the Broadway will extend well into June, and Manager Noxon has some of his best attractions booked toward the latter part of the Spring.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE: Adele Frost co. 1, 2 in Ingomar, Pygmalion and Galatea to delighted audiences but moderately large, on account of bad weather.

COLUMBUS.—SPRINGER OPERA HOUSE: Adele Frost co. 3-6 at popular prices to fair business.——DEATH: W. D. Crowell, a member of the Adele Frost co., died in Americus, Ga., at the Hawkins House, 2.

AUGUSTA.—GRAND OPERA HOUSE: Sanford Girls and Japanese Work-Shop to very poor business March 30-1. Corsair to a very large house 2.

ILLINOIS.

CAIRO.—NEW CAIRO OPERA HOUSE: Gibler Comedy co. (Pirates) drew poor houses and gave unsatisfactory performances week ending 4.

DECATUR.—GRAND OPERA HOUSE: A Dark Secret 3, 4 to large houses.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Pat Rooney in Pat's New Wardrobe had a boisterous, top-heavy house 4.

FREEPORT.—GERMANIA HALL: The May Bretonne co. to good business week ending 4.

LA SALLE.—ZIMMERMANN OPERA HOUSE: Newton Beers presented Lost in London to a fair house 6.

BLOOMINGTON.—NEW GRAND: Newton Beers in Lost in London to poor business 2. Lost in the Tropics to a very light house 4. Russell's comedians in The City Directory to a full house 6.

ROCKFORD.—OPERA HOUSE: The Amherst Glee and Banjo Club 4 to a crowded house. May Bretonne did a fair business 6-11 at low prices.

GALESBURG.—NEW AUDITORIUM: Kiralfy's Water Queen 8; large house.——OPERA HOUSE: Hunt's 10-20-30 co. closed a poor week 4. Spooner's co., another 10-20-30 organization, opened a week's engagement 6 with Only a Farmer's Daughter. They presented Little Lord Fauntleroy 8.

OTTAWA.—SHERWOOD'S OPERA HOUSE: Ada Ray's Burlesque co. 2; medium business. Stevens Dramatic co. week of 6-11 to good business.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Nye and Burbank gave one of their inimitable entertainments to a large and fashionable audience 8. They were introduced by our own Hoosier poet, J. Whitcomb Riley, and though his name was not down on the bill, the audience would not give in until Mr. Riley had added a number of new selections to the splendid programme.——ENGLISH'S OPERA HOUSE: Kaglan's Way, a highly imaginative society drama, opened to fair business 6. Edwin Arden, who assumes the leading role, enacts it with great force and discrimination and is supported by an excellent co. Sarah Bernhardt in Fedora and La Tosca 11, 12.——PARK THEATRE: Vaidis Sisters' comb. to S. R. O. week of 6-11.——ITEM: The sale of seats for the Bernhardt engagement opened 6 and up to date seats to the amount of $6,500 were sold for the two nights. There never has been such a demand for seats despite the fact that everyone was anxious to see Cleopatra instead of the selected plays.

NEW ALBANY.—OPERA HOUSE: Frank Mayo and his excellent co. presented Davy Crockett to the capacity of the capacity of the house 2. Mr. Mayo in the title role made an ideal backwoods lover. Kathleen Kerrigan gave a graceful and effective impersonation of the heroine, Eleanor Vaughn, which evoked round after round of applause from the audience. Katherine Prosser as Dame Crockett is deserving of special mention for her work. The Parson Ainsworth of J. M. Charles called forth much praise from his many admirers. Messrs. Edwin Mayo and J. S. Maffit, Jr., also acquitted themselves very creditably in their respective parts.——ITEMS: Edwin Mayo has resigned his part, Major Royston, and will in the future represent his father in a business capacity.—T. J. Ostman's Horse Show has been organized here and will take the road 14.—David Dangerfield, of Our Country Cousin, has been visiting relatives here during the past week.—Kathleen Kerrigan has a host of friends in this city who are glad to know of her remarkable success with the Frank Mayo co. Your correspondent had the pleasure of handling the gun which was presented to Frank Mayo by the late General Custer. It is an old Indian gun and is quite a curiosity. Miss Kerrigan and Mr. Mayo received curtain calls after each act.

FORT WAYNE.—MASONIC TEMPLE: The City Directory to a large and well-pleased house 3. Lizzie Evans in Fogg's Ferry to fair business 4.

ANDERSON.—DOXEY OPERA HOUSE: Tony Farrell in The Irish Corporal 2 to poor business, deserving of good patronage. Midnight Alarm to big business.——ITEM: Manager Colefair will make Madame Janauschek's engagement on April 21 the event of the season by presenting the audience with satin programmes.

FRANKFORT.—COULTER'S OPERA HOUSE: Uncle Hiram to a good house 1. Midnight Alarm 9; Maggie Mitchell 13.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE: Lizzie Evans 6 to a small audience. Co. good.

MARION.—SWEETSER'S OPERA HOUSE: The house was dark from March 20 till 7 when The Midnight Alarm drew a packed house.——ITEMS: Marion Lodge, No. 105, B. P. O. E., was instituted 25 with forty-five members.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Herrmann drew a packed house March 24. A Dark Secret co. did a good business 1, 2. Grimes' Cellar Door to fair business 6.

LAFAYETTE.—GRAND OPERA HOUSE: Uncle Hiram pleased a fair audience 1. The City Directory 2 to a good house. Grimes' Cellar Door 7 to small business.

SOUTH BEND.—OLIVER OPERA HOUSE: The City Directory co. played to a packed house 2.——GOOD'S OPERA HOUSE: Lizzie Evans 9.

COLUMBUS.—CRUMP'S THEATRE: Frank Jones in Our Country Cousin, gave a very satisfactory performance before a good-sized house 7.

EVANSVILLE.—THE GRAND: The local lodge of Elks gave their annual minstrel performance to a crowded house 5. The City Directory booked for 4 failed to materialize.——ITEM: Messrs. Graves and Montgomery are considering several plans for a new Opera House. They expect to have it completed as soon as possible.

IOWA.

OTTUMWA.—TURNER OPERA HOUSE: Stewart Theatre co. to good business week ending 4.——GRAND OPERA HOUSE: Vernona Jarbeau to good business 3.——The Alcazar Opera co. went from here to Fairfield and thence to Mt. Pleasant, Ia. At the latter place their manager, Charles A. Gilbert, it is said, suddenly departed, leaving three week's salary due the most of the members of the co. Mr. Reed, manager of the Fairfield Opera House, paid the co.'s expenses to Ottumwa, where a subscription was raised for them, which enabled most of them to leave for their homes. Miss Adams, of the stranded co., joined the Jarbeau co. here.

DES MOINES.—FOSTER'S OPERA HOUSE: Stuart Robson 3 in The Henrietta to S. R. O. Matinee 4 was large, and evening of 4 in Is Marriage a Failure drew a big house. Corinne in Carmen drew a large house 6 and pleased all.——GRAND OPERA HOUSE: Sharpley's Lyceum Theatre co. opened week of 6 to good business.——CAPITAL CITY OPERA HOUSE: Gaiety Theatre co. opened week of 6 to good business.——ITEM: W. W. Moore was the recipient 6 of an elegant Knox high silk hat from Mrs. Jennie Kimball.

BURLINGTON.—GRAND OPERA HOUSE: St. Louis German Theatre co. in Unser Doktor 7 gave a meritorious performance to a large and enthusiastic audience composed chiefly of our German fellow-citizens, their wives and sweethearts. Russell's City Directory co. 8. Maggie Mitchell 11.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Kiralfy's Water Queen 1, 2 to good business.

MARSHALLTOWN.—ODEON THEATRE: Vernona Jarbeau presented Starlight to a fair house 1. Corinne 3, 4 delighted good houses.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Maggie Mitchell made her first appearance before a Topeka audience in three years 30, selecting her new play, Rav, as the medium for again making our acquaintance. She had a royal good house and everybody was enthusiastic as a matter of course. Our critics re-echoed the approving verdict of the Eastern press as to the play and the co. Eileen, an American opera in three acts, was successfully presented by the "Modoc Club," our leading amateur musical association, 31-1. The composer, Mr. J. N. Goodman, and the librettist, Mr. A. M. Salver, are both Topelicans. The production, although by amateurs, was such an agreeable surprise as to be the talk of the town, and it is probable that it will be repeated, as a numerously signed petition was circulated requesting its presentation again. Rhea in Josephine 2 gave a superb performance. It is undoubtedly the best play in which we have seen the fair star, and it is destined to be a magnet for many seasons.——GRAND OPERA HOUSE: Duncan Clark's Female Minstrels 4 gave an average good show to a fair house.

FORT SCOTT.—OPERA HOUSE: Rentfrow's Jolly Pathfinders finished a week's engagement 4. The performances were fair and business very good at ten, twenty and thirty cents. Goodyear, Elitch and Schilling's Minstrels had a good house 6. The act of the Leander Brothers was the best we have ever seen in their line.

LEAVENWORTH.—GRAND OPERA HOUSE: Two Old Cronies to a poor house 3.

PARSONS.—EDWARDS' OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels delighted a large and enthusiastic audience 4.

WINFIELD.—GRAND OPERA HOUSE: Eunice Goodrich co. week of 6-11.

PITTSBURG.—OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels 9 gave a splendid performance to a medium-sized audience 3.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE: Mrs. Prince Long in concert 7; George Wilson's Minstrels 10.

LEXINGTON.—NEW OPERA HOUSE: Mme. Janauschek failed to appear, owing to illness in the co. 2.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: What with Marble Heart, The Creole and Damon and Pythias the Providence stock co. have been put to quite a test 2-8. In the main, their work has been meritorious. Marble Heart was finely staged, well costumed and excellently performed. The Creole was tiresome, and the imbecile efforts of one or two of the cast was a drawback to the work of the others. In Damon and Pythias they surprised themselves even, by an artistic performance that deserves unstinted praise. Thanks to Justin Page, whose Pythias was clean-cut and intelligent, to J. F. Fannin whose apt conception and scholarly personation of Dionysius was most attractive, and for Kate Glassford's graceful interpretation of Calanthe, the piece was finely presented. Jack Edwards was very good as Damon, barring a tendency to rant in some forcible scenes.——ITEMS: The Wife 9; Jim the Penman 10, 11.—Alf. Herrington, with the Frost and Fanshawe co., was in town 3.—Among the May attractions are Salvini, Barry and Fay, The Burglar, Zelie Tilbury, Ezra Kendall, Frank Daniels and Rhea.—Manager Lothrop escaped from his multitudinous business cares, and dallied here 7-8, going East with the stock co. 9-10.—Among the specialty acts introduced 2-8 that of Dale Armstrong deserves mention as being decidly clever and attractive. Mr. Leigh McDowell has been seriously ill here, but is now convalescent. The smiling face of A. L. Sunderland illuminated the box office 2-3.—Advance Agent Wynne, of The Wife, was a toiler here 3.—Manager Lothrop contemplates some extensive repairs on his Providence house.—Merchants week (20-25) will see Ship Ahoy and Gilmore's Band arrayed against Bennett and Moulton Opera co.—The Cuban Midgets have proved to be a winning card.—Black hose and black-beaded slippers are not *au fait* with the Roman toga.—Miss McVeigh was not in the cast 2-8.—The Portland stock co. are here 16 for two performances (Fast Day).—Zeffie Tilbury is booked 21 and week in repertoire, supported by Arthur Lewis.—The advance sale of seats for Ship Ahoy and Gilmore's Concerts has been large.—Miss Glassford's costumes are too massive.—Manager Ira Stockbridge is not wearing antlers just yet. Neither are Messrs. Horbury, Owens or Holmes, statements to the contrary notwithstanding.—Primrose and West's Minstrels occupy City Hall 26 for two performances.—Ship Ahoy is doing a magnificent business throughout the circuit.

BATH.—COLUMBIAN OPERA HOUSE: Lucier's Novelty co. 2 to a fair house. Nettie Morris' Equine and Canine Parados opened to good business 6.

BELFAST.—OPERA HOUSE: A. M. Palmer's co. in Jim the Penman to a good house 8.

MASSACHUSETTS.

LYNN.—LYNN THEATRE: The Rentz-Santley co. gave two holiday performances to full houses 2 and played the remainder of the week to fair business. The first annual benefit of the Theatrical Mechanics' Association occurred 6, when Marie Hubert Frohman in The Witch appeared to a large and appreciative audience. The Association were well satisfied with their first annual and will realize a handsome sum therefrom. During the performance Miss Frohman was presented with a basket of elegant flowers from the Association.——MUSIC HALL: The popular success, Ship Ahoy, was presented 2 to big business. The matinee performance was unusually large, and if I am not mistaken, was the largest in point of numbers ever given in this city.——MUSEE: A good specialty co., comprising the Watsons, Valdare, Davis and Jerome, Blanche Walworth and St. Julian drew crowded houses week of 6-11.——ITEMS: Ship Ahoy will return to Lynn May 6, and will appear at the Theatre.—The local lodge of Elks dedicated their new hall 8.—Manager Charles E. Cook will be tendered a benefit 19. The Theatrical Mechanics had as special guests Grand Vice-President of the N. T. M. A., Moses Pickering, of Boston, and members of the Adermanic Board. The following characteristic note was received by Secretary Farrell 8: To Lynn Theatrical Mechanics' Association, P. W. Farrell, Secretary: Dear Sir.—I wish to express to your Association my hearty thanks for the beautiful flowers so kindly sent me and for your courteous forethought in every respect, thereby making my last night's task a veritable pleasure. When your lovely flowers have faded I shall still preserve the pretty basket, that I may place it in my collection at home that, together with the artistic souvenir, it may remind me of a very pleasant evening. Wishing each and every member of your Association all success, believe me, very sincerely yours, MARIE HUBERT FROHMAN.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Poor Jonathan to a very large and select audience 2. Fred. Solomon received two curtain calls.——GAIETY THEATRE: Georgie Melnotte's Female Jockey Minstrels to poor business 2-4.

SALEM.—MECHANICS' HALL: Primrose and West's Minstrels gave an excellent performance to a large audience March 30. Devil's Mine, matinee and evening, 2 to large audiences.——LIGHTS: The audience at the Gaiety Theatre, Thursday evening, had a long entertainment, because the performance did not end until after midnight. By some confusion of dates two cos. appeared the same evening. Neither would give way, and the matter was compromised by letting both perform.

NEW BEDFORD.—OPERA HOUSE: The Charity Ball 2; very large house. The Wife 4; fair audience. Prince and Pauper 6; small house. The Ice King's Daughter 7, presented by the New Bedford Choral Association, was very largely attended. Carl Zerrahn conducted, and the soloists were Miss Elizabeth Hamlin, Mrs. Ella Cleveland, Fenderson, James H. Ricketson, Heinrich Meyers.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Jim the Penman was presented by a capable co. to a good house 1. Baby, with a cast of local amateurs, was the attraction 2, and filled the house. Primrose and West's Minstrels did very good business 3, considering the weather. Their stage setting and costumes in the first part are magnificent. The Hustler crowded the house 5, and gave a very pleasing entertainment. The Hustler co. is ahead of anything seen here this season. The cast is very strong, the piece very funny and goes with a rush.

CLINTON.—GIBSON'S OPERA HOUSE: Justin Adams and Lillie Burnham in The Ragpicker's Child were well received by a fair house March 30. Mr. Adams reopened his season here after a two weeks' rest. Charles T. Ellis in Casper the Yodler to good business 1. Mr. Ellis as Casper was excellent, and his support was good.——TOWN HALL: Patrice in A Midnight Call under the auspices of the Clinton Temperance Associates 2 to good business.

CHELSEA.—ACADEMY OF MUSIC: Ship Ahoy to crowded houses March 31, 2. Essie Leslie in the Prince and the Pauper drew a packed house 2, giving a very fine performance. The 6-cat Metropolis to a fair house 4; excellent performance.

NORTHAMPTON.—OPERA HOUSE: Harry Lindley co., week ending 4 in repertoire did very light business. Co. fair. O'Dowd's Neighbors broke the record of the house 8. Every seat was sold before the doors were opened. Good co. The singing and dancing were especially good, but the dialogue needs brightening up, as the action of the play drags a little at times. The costumes are elegant, the girls pretty, and it seems as if the comedy would command success.——ITEMS: The Academy of Music will be opened the first week in May. It is not known yet who will have the management. It would seem from the results that O'Dowd's Neighbors had struck the key to success in their advertising. Their photographic work was fine, and its result was shown by a S. R. O. house.—Mabel Paige, the diminutive soubrette of the Lindley co., made a decided hit here.—This is the last season of the Opera House, Manager Todd having decided to use it for other purposes hereafter.

MILFORD.—MUSIC HALL: The Great Metropolis to a large audience 4. Annie Pixley in The Deacon's Daughter 8 to S. R. O.——ITEMS: During the Summer Manager Morgan contemplates remodeling Music Hall stage, making it wider, deeper and higher, so that it will be large enough for any scenery that is required in spectaculars. New scenery will be added.

PITTSFIELD.—SHEA'S ACADEMY OF MUSIC: Little Lord Fauntleroy, matinee and evening, to light houses 2. Fast Day. Atkinson's Comedy co. in Pidgin's version of Peck's Bad Boy to a fair house 4. Performance mediocre. Klaw and Erlanger's Great Metropolis 6 to a large audience. Scenery and performance satisfactory.

ADAMS.—OPERA HOUSE: Louis Cyr, "strongest man on earth," and comb 8 to a good house. Justin Adams in Ragpicker's Child 14.

WALTHAM.—PARK THEATRE: Primrose and West's Minstrels, better than ever, if such be possible, entertained their customary large audience 4.

MARLBORO.—MARLBORO THEATRE: Nellie McHenry presented Chain Lightning 4, and gave a spirited performance to the evident satisfaction of a large audience. The piece, however, is not at all commensurate with her abilities. She ought to have something better right away.

FALL RIVER.—ACADEMY OF MUSIC: The latter part of the Bennett and Moulton Opera co.'s week, ending 4, the co. drew very good houses. Thatcher's Minstrels played a return visit 6 to fair business. Charles Reed is a recent addition to the co. Boston Grand Concert co. to a good audience 7. A clever play, handsomely mounted, and finely acted was the opinion of a large audience who saw The Charity Ball 8. The co. close season at New Britain, Conn., May 2.

LOWELL.—OPERA HOUSE: Nellie McHenry in Chain Lightning pleased a good-sized house 1. Primrose and West's Minstrels had two immense audiences Fast Day (2). Cane and Loreno did a very funny trapeze act, and Lew Dockstader's local hits were much enjoyed. Ship Ahoy 6 to S. R. O. The Wife drew well 7, and Charles T. Ellis did a fair business 8. Margaret Mather 11.——MUSIC HALL: Lancashire Lass and Monte Cristo week of 6-11 to the capacity of the house.

AMESBURY.—OPERA HOUSE: The Zeffie Tilbury co. 2-4 presented Lights o' London to

opening night (Fast Day) to a very large house. The play was well performed and appropriately mounted, the co. carrying special scenery. The Silver King was presented 13 to small house, and the Two Orphans the last night to a fair house. The latter performance was a great disappointment to the audience, as the co. left out one entire act of the play.

WESTFIELD.—OPERA HOUSE: The Great Metropolis 7; fair audience.

BROCKTON.—CITY THEATRE: The Wife was presented for the second time this season to a full house 2. The Charity Ball had a good-sized audience 4. Ship Ahoy had the largest audience ever assembled in this city to see a comic opera 8. The co. is composed of good artists, and Frank Blair is exceptionally clever.

MICHIGAN.

GRAND RAPIDS.—POWERS': Fashions, presented by a miserable co., drew a fair-sized audience 4, owing to Bob Fitzsimmons, the pugilist's name being featured. Evans and Hoey repeated former successes in A Parlor Match 7, 8. The Levy Sisters are an acquisition to the troupe, their singing and playing being well received.——REDMOND'S: Hoyt's Bunch of Keys had a big week, and, owing to new people and new specialties, the piece resumed its old time popularity.——SMITH'S: A good specialty co. has drawn good houses this week. The temporary change from burlesque to variety seems to have met with favor.——ITEMS: After the performance of Ina, during Lotta's engagement at Powers', the star paid Professor Lawson's orchestra a flattering compliment. She requested them to remain until after the departure of the audience. She then had the curtain rung up, and complimented them for the very satisfactory manner in which they had played her music, adding that she was not in the habit of offering such congratulations. After requesting them to play an overture that especially pleased her, she purchased it as a souvenir of the occasion.—Georgie Dennon, the Nadjy of the Fashions co., was suddenly called to New York from here, owing to the serious illness of her mother. Lena De Laigle filled her place acceptably.

MARQUETTE.—CASINO OPERA HOUSE: Beach and Bowers' Minstrels to big business 1. The performance was very poor.

MUSKEGON.—OPERA HOUSE: Lotta in Ina to a good house 2.

YPSILANTI.—OPERA HOUSE: Howorth's Grand Hibernica Comedy and Specialty co. in Blunders to a good house 4.

SAGINAW.—OPERA HOUSE: Lotta presented her new musical comedy, Ina, to a large house 2.

ALPENA.—MALTZ' OPERA HOUSE: The James H. Brown's Theatre co. closed a very successful week 4.

KALAMAZOO.—ACADEMY OF MUSIC: Evans and Hoey had a full house 6. The Levy Sisters specialties are very fine.——THE GRAND: The Modern Theatre co. in a repertoire week of 6; business light. The Modern Theatre co. are not backward in advertising and playing Little Lord Fauntleroy, The Private Secretary and The Old Homestead.

JACKSON.—HIBBARD OPERA HOUSE: Lotta, with excellent support, presented Ina 4 to one of the largest houses of the season.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Hanlon Brothers' gorgeous spectacle, Superba, was presented to a large and enthusiastic audience 6. The production is the finest of its kind ever seen here.——LYCEUM THEATRE: The Wilbur Opera co. continue to play to large houses. The Bohemian Girl was given 6 to good business.——PENCE OPERA HOUSE: Sheridan and Flynn's co. gave a strong bill to the capacity of the house 6.

DULUTH.—TEMPLE OPERA HOUSE: The first representation of The Clemencean Case was given in Duluth 6, 7 to good houses. The gallery was very disorderly and the management should take steps to prevent a recurrence of such unseemly conduct on the part of the "gallery gods." The Ina of Sybil Johnstone was a clever piece of acting, as was also the Countess of Miss Reifarth, while Charles Kent as Pierre and Louis Mann as Constantin did some very excellent work. Of the piece itself very little can be said. As a story it was a masterpiece of French fiction, but dramatized it loses in many of the most important points. Summed up, the play was decidedly "Frenchy," as the word goes, and it was well presented by a fairly excellent co. Marie Wainwright 9, 10. The advance sales have been very large, and the demand for seats will undoubtedly be sufficient to require the S. R. O. sign to be in demand for both performance. The Crystal Slipper 11–13. Manager Miller deserves to be highly commended for his enterprise in securing this large co. with its wealth of scenery, notwithstanding the almost prohibitory railway fares which exist in the Northwest. George H. Bowles, the representative of this co., in a pleasant conversation with your correspondent, took occasion to pay a compliment to THE MIRROR in saying that it was "a clean cut, high-toned theatrical paper—the best of its class."

ST. PAUL.—METROPOLITAN OPERA HOUSE: Hanlon's Superba week ending 4 to fair business. Scenery elegant and mechanical effects very fine. The Crystal Slipper co. opened 5 to a big house. The co. is an excellent one and the piece is staged in magnificent style. Ida Mulle makes a charming Cinderella, and Louise Montague as the Prince shares the honors with her. Eddie Foy as Yosemite is as comical as ever and kept the house in an uproar of laughter. Marie Wainwright in Twelfth Night 12–14.——GRAND OPERA HOUSE: Limited Mail week ending 4 attracted good houses and the co. gave an excellent performance of that stirring melodrama. Clever Katie Emmett and a good co. opened 5 in Waifs of New York to large and appreciative audiences. Same bill all the week.——OLYMPIC THEATRE: Sheridan and Flynn's co. week ending 4 to good houses. Specialties very good and co. clever.——The Albion Family of California Meteors presented a good bill to fair houses week of 6–11. Eva Hart's Spectacular Burlesque co. 12–19.

MISSOURI.

ST. JOSEPH.—TOOLE'S OPERA HOUSE: Two Old Cronies to good business 2. Rhea in Josephine 3, 4 to large houses.

SEDALIA.—WOOD'S OPERA HOUSE: Maggie Mitchell, competently supported, presented Ray to a good attendance 6. Swedish Ladies Octette sang to a good assemblage for the benefit of Joseph Simpson, treasurer of Wood's Opera House 7.

NEVADA.—MORRES OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels 1 to good business and gave a very good performance. Swedish Ladies Concert co. 4; poor business.

SPRINGFIELD.—GRAND OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels drew a good house March 31.

MISSISSIPPI.

YAZOO CITY.—LYCEUM OPERA HOUSE: Blind Tom 6 to a packed house.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Brady's Clemencean Case with Sybil Johnstone March 29, 30. On the first night there was a good house, people going more out of curiosity than anything else, but the second evening after the papers had scored the piece there were less than fifty people in the house. Marie Wainwright in Twelfth Night and The Honeymoon 2–4 did a very large business. The star and all the members of the co. were well received and will always be welcome in Helena.——ITEM: Miss Wainwright had her watch and $40 stolen from her dressing-room while here.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE: A Barrel of Money 11 to a fair house.

FREMONT.—LOVE'S OPERA HOUSE: Vernona Jarbeau in Starlight 2.

NEBRASKA CITY.—OPERA HOUSE: Peyton Comedy co. closed a successful week's engagement 4. A Barrel of Money 7.

GRAND ISLAND.—OPERA HOUSE: Little's World of Mirth co. in The Golden Nugget to a small house.

LINCOLN.—FUNKE'S OPERA HOUSE: Kiralfy's Water Queen 2 to big business. Wells and Jerome in Two Old Cronies 3 amused a large audience. Fay Foster opened a two nights' engagement 6 to a large house. Jarbeau 8.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE: Charles T. Ellis 2 (Fast Day) to big business giving an excellent performance. Jim the Penman 3 was well presented to a fair business. The Dartmouth College Glee and Banjo Club gave an enjoyable concert 6 to a large house. Peep o' Day was creditably given by local amateurs 7. The Wife delighted a well-filled house 8.——ITEMS: Frank Daniels plays for the benefit of the Elks 21 and the Opera House ushers have secured Rhea for May 12.

NASHUA.—NASHUA THEATRE: Jim the Penman pleased a fair house 2. The Rustler drew well 7.

PORTSMOUTH.—MUSIC HALL: Ship Ahoy drew a crowded house at advanced prices 3. Boston Rivals to a fair house 8.

CONCORD.—WHITE'S OPERA HOUSE: A party of barnstormers, traveling under the name of the Gussie Bell Good Burlesque and Novelty co., gave the worst performance seen here this season to a fair-sized audience, mostly men 2. Charming Nellie McHenry in Chain Lightning delighted a good-sized audience 3. A. M. Palmer's Jim the Penman co. to a large and fashionable audience 4. Barlow Brothers' Minstrels to poor business 6. Little Elsie Leslie in The Prince and the Pauper pleased a good-sized audience 9.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Clemencean Case, with Emma Bell, Jeffreys Lewis, Clarence Handysides, William Haworth and other clever people in the cast, drew fair audiences 6-8. Miss Bell is an actress of considerable ability. Carroll Johnson, in the romantic Irish drama, The Fairies' Well, gave satisfaction to medium-sized but very enthusiastic houses 9–11. Mr. Carroll is accompanied by a good supporting co., and the scenery is unusually fine. A Fair Rebel 12–14.——CROXHEIM'S THEATRE: Bert's Creoles gave an interesting vaudeville entertainment 6–11. Fair houses were the rule. The sudden closing of the Sunday performances at this house and Jacobs' has a dampening effect on the management, as the audiences on that day were always larger and more enthusiastic than on any other day of the week, and were largely recruited from Jersey City and New York.——ITEM: John Hammond, late of Croxheim's, is now business manager of the People's Theatre, Paterson. Mr. Hammond has been traveling agent of Whallen and Martell's comb. all of the past season, and has evidently made a good impression on the management, as Martell Brothers are proprietors of the Paterson house.

NEWARK.—MINER'S NEWARK THEATRE: Robert Mantell, who appeared at this house week of 6–11, had a very successful engagement. On Monday, Tuesday and Wednesday evenings he presented Marble Heart, and also at the Saturday matinee. On Thursday evening he appeared in Monbars, on Friday in Hamlet, and on Saturday night, The Corsican Brothers. Clara Morris week of 13–18.——JACOBS' THEATRE: The Old Oaken Bucket 6–8. The principal work of the play seems to be done by three dogs, which certainly do some wonderful things. This piece was repeated on Tuesday night, and on Wednesday was followed by Vesper Bells, in which Minnie Oscar Gray takes the leading part of Jessie Godfrey, a rather skittish young woman. She appears in the second act in the character of a young boy. The dogs of the co. have an excellent chance in the life-saving business in Vesper Bells, one of them saving the life of a child in full sight of the audience. Vesper Bells was played during the rest of the week. N. S. Wood 13–18.——WALDMAN'S OPERA HOUSE: Gus Hill's World of Novelties gave a very clever program the week of 6–11. Fred. Irwin's Vaudeville co. week of 13–18.

ATLANTIC CITY.—GRAND OPERA HOUSE: U. S. Mail 6 to S. R. O. Frank David as Hi Hand, Ed H. Heron, and Georgie Parker as Jack captured the large audience with their singing and dancing. Keep it Dark to a large audience 8.

TRENTON.—TAYLOR OPERA HOUSE: The De Wolf Hopper Opera co. made its first appearance 3, 4, and met with a warm reception. Very large audiences were present and greatly enjoyed The Lady or the Tiger and Castles in the Air. Anne O'Keefe was ill, and her place was acceptably taken by Elva Crox. Della Fox received an enthusiastic welcome. A Pair of Jacks played a return engagement 6 to a large and well pleased house. The Bottom of the Sea was presented by a very competent co 8, 9. The scenic and mechanical effects are novel and worthy of high praise.

ELIZABETH.—TEMPLE OPERA HOUSE: The Bottom of the Sea to a top heavy house 6. Performance good. Shenandoah co No. 2, to a delighted audience, which filled the house 8. The Amateur Minstrels of the Elizabeth Athletic Club gave a most enjoyable entertainment to S. R. O. Their new club house fund has been increased many hundreds of dollars. Manager Simmonds is confined to his house with the grip.

PATERSON.—JACOBS' OPERA HOUSE: Lost in New York 2–4, with a good cast and elegant scenic effects, to good business. Carroll Johnson in The Fairies' Well 6–8 to rather light attendance. Co. good. Shenandoah opened a three nights' engagement 9 to a fine house.——PEOPLE'S THEATRE: Dark week of 6, with the exception of Monday evening, when the Ada Richmond Burlesque co. appeared. The show was "queer," and the Martell Brothers, lessees, closed the house. Whallen and Martell's Big co. week of 13–18. E. S. Newman's Sensational Boom co. 20–25.——ITEM: Ed. H. Neil severed his connection as manager of the People's 7. He will hereafter be associated with I. W. Von Leer, of Brooklyn, under the firm name of Von Leer and Neil. The firm have some six or seven first-class attractions under their control, which, no doubt, will prove big money-makers for them.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE: So many bright prophecies were indulged in with regard to Julia Marlowe when she made her initial performance in this city, that her return to New York, after an absence of nearly two years, could not but provoke the happiest anticipations. It was reasonably and confidently hoped that during a period of such ample probation the talent which was on all hands conceded her had developed and ripened into dramatic genius of the highest order. This much-to-be-hoped fruition has proved but partial and one-sided. It must be admitted, though with reluctance, that Miss Marlowe's talent lies within narrow and sharply defined boundaries, beyond which it would be extremely hazardous for her to venture. Her delineation of the sweet ingenuousness and girlish gaiety of Rosalind, and her light *badinage* and naive coquetries, were delightful. But it is just here that the fatal line must be drawn, for even the slight calls upon the deeper dramatic feelings which this character makes were almost wholly unmet. Miss Marlowe's face, like the proverbial milkmaid's, is her fortune. Its bright play and exquisite piquancy of expression are indescribably charming. There is scarcely room for doubt, on the whole, that of whatever magnitude among the stellar constellations Miss Marlowe is eventually classed, it will certainly be one of more than ordinary brilliancy. Creston Clarke as Orlando gave an excellent performance. He has been spoken of as a young man with bright possibilities before him, the usually fatal effect of which prediction, if he eventually survives, he may, with more experience and the reformation of one or two rather disagreeable mannerisms, rise at least above the dreaded sloughs of mediocrity. Charles B. Hanford gave a splendid personation of Jaques, his work in the second act especially calling forth repeated applause from the audience. Gertrude Johnson proved a commendable Celia, and J. T. Craven an acceptable Touchstone. The rest of the cast was satisfactory. The scenery was ill-managed, and the audience greatly annoyed by inexcusable noise and loud talking in the lobby. Business was excellent during Miss Marlowe's week's engagement. James O'Neill week of 13–18.——COLUMBUS THEATRE: The Still Alarm proved a paying attraction week ending 11. In this age of ultra-realism, the many astonishing features of this drama cannot but meet with success. Harry Lacy as Jack Manly gave an earnest and conscientious performance. The other characters were in capable hands. J. K. Emmet week of 13–18.

BUFFALO.—STAR THEATRE: The Fakir to small houses 6–8. Henry E. Dixey in The Seven Ages drew crowded houses during the remainder of the week.——COMINNE LYCEUM: After Dark did a good week's business 6–11.——COURT STREET THEATRE: The May Howard Burlesque co. amused large audiences 6–11.——ITEM: The annual benefit of the local lodge of Elks will take place May 1 at the Corinne Lyceum. Corinne has kindly tendered the services of herself and co. for the occasion.

ELMIRA.—OPERA HOUSE: Shenandoah 4 to good business. Performance satisfactory. Lost in New York 7 to fair business, giving a satisfactory performance.——MADISON AVENUE THEATRE: A Cold Day 6 to fair business.——ITEMS: J. W. Campbell, representing Mattie Vickers, T. H. Brand, business manager Jules Levy's Band, W. J. Cahill, representing True Irish Hearts, and J. H. Decker, in advance of Gilmore's Twelve Temptations, were here week of 6–11.—The pictures of professionals appearing each week on the first page of THE MIRROR are receiving a great deal of favorable notice.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: Shenandoah to a large and delighted audience 2. The cast was excellent and the play exceedingly well staged. Lost in New York drew fairly well 8. Miss Ricci Allen, who plays Caroline Peabody, doubled as Henrietta Wilson. Miss Dowd being ill.

ROCHESTER.—LYCEUM THEATRE: The U. S. Marine Band appeared in two delightful concerts 8 before fine audiences. Lewis Morrison in Faust 9–11 to good houses. Pearl of Pekin next.——ACADEMY: Ramie Austen and Pope Davidson appeared in Guilty Without Crime and Dangers of a Great City to good business week ending 11. Gus Hill week of 13.——BIJOU THEATRE: The American Gaiety Girls pleased good-sized audiences week closing 11.

TROY.—RAND'S OPERA HOUSE: Agnes Huntington, supported by a good co., presented the comic opera, Paul Jones, to a large audience 2. O'Dowd's Neighbors was the attraction selected by the Elks for their benefit 3. Mark Murphy and his clever associates kept a large house in good spirits.——GRISWOLD OPERA HOUSE: The Aronson Opera co. in Poor Jonathan to good business 1, 2. A Trip to Saratoga (local) 3. Evangeline to good houses 4, 5. Lost in New York to fair houses 6–8.——GAIETY THEATRE: McCabe and Young's Minstrels week ending 11 to good patronage.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: Fitzpatrick's Spectacular Rip Van Winkle 2, 3 to poor business. The only redeeming feature was the specialties of the two children, who showed talent far above their associates.——TOWN HALL: Fred. D. Lacey, reader, and the Temple Quartette, of Boston, gave a very enjoyable entertainment 7 to a well-filled house.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Ullie Akerstrom made her first stellar appearance in this city 6–11, and captured the town. The best soubrette seen here since Jennie Yeamans. P. F. Baker 11–18.——WIETING OPERA HOUSE: The Private Secretary was well attended 2, 3. Bernhardt in Fedora drew a large and fashionable audience 4. George Thatcher's Minstrels 10. The Irish Corporal 11.——ITEM: Frank Tannehill, Jr., of The Private Secretary co., has completed a new comedy, which is said to be very funny.

OGDENSBURG.—OPERA HOUSE: Barlow's Minstrels 28; The Charity Ball 30.

ITHACA.—WILGUS OPERA HOUSE: Bishop's Muggs' Landing co. to packed houses week of 6–11.

UTICA.—OPERA HOUSE: George Thatcher's Minstrels 1; their second appearance in this city this season) to a very large and well-pleased audience.

AMSTERDAM.—OPERA HOUSE: Dear Irish Boy had a small house 3, but the performance pleased, especially the acting of Gus Reynolds and the singing of George Timmons. Evangeline 4, good house. James S. Maitt is *the* Lone Fisherman.——ITEM: Manager Benedict has given up his lease of the Potter; the Y. M. C. A. takes possession in May.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Nellie McHenry 6 in Chain Lightning to a small but highly-pleased audience.——UNION OPERA HOUSE: Andersonville, with W. H. Wilson as the star and the rest of the cast local talent, drew good houses 9–11.

PENN YAN.—SHEPPARD OPERA HOUSE: The Wife 6; good performance to a large house. A Cold Day 8 to good business.

NEWBURG.—ACADEMY OF MUSIC: Stewart's Fat Men's Club 7 to a top heavy house.

SALAMANCA.—GIBSON OPERA HOUSE: Devil's Mine pleased a fair house 6.

NORWICH.—CLARK'S OPERA HOUSE: One of the finest drew one of the largest audiences on record in Norwich. There was standing room only at eight o'clock.

LOCKPORT.—HODGE OPERA HOUSE: Barry and Fay in McKenna's Flirtation to a large house 2. Good performance.

CORTLAND.—OPERA HOUSE: Lyceum Theatre co. in The Wife 4 to good business.

OSWEGO.—ACADEMY OF MUSIC: The Pearl of Pekin, booked for 10, canceled.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Hamlin's Comedy co. in The Fakir 2 kept a good sized audience in constant laughter. Thomas E. Shea week of 6 at popular prices.

BINGHAMTON.—OPERA HOUSE: The Blackthorn 2 to a small house. The Private Secretary pleased a very fair house 4. Lost in New York to a fair house 6. Rice's Evangeline 7 drew a large house.

COHOES.—OPERA HOUSE: Josephine Cameron 6, 7 presented Forget-Me-Not and Camille to fair business. George Thatcher's Minstrels 8 to good business.——CITY THEATRE: The Devil's Mine 4 to a fair house.

JOHNSTOWN.—GRAND OPERA HOUSE: Nellie McHenry in Chain Lightning to fair business 7.

LYONS.—MEMORIAL HALL: P. F. Baker in The Emigrant 5 for the benefit of Active Hose Company No. 3, to a good house. Performance satisfactory.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL: Guy Brothers' Minstrels to a good house 4.

WILMINGTON.—OPERA HOUSE: The Corsair 5 to the largest house of the season.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: Donnelly and Girard's Natural Gas is duplicating its success of last season, and the house is crowded at every performance. It is without doubt the best of the farce-comedies on the road. The dancing of Millie Price Dow is a feature.——METROPOLITAN OPERA HOUSE: Mr. Barnes of New York met with a cordial reception 2–5. The play was well acted and nicely staged.——PARK THEATRE: Joseph D. Clifton in Ranch King and Myrtle Ferns drew fair houses 1–8.——BIJOU THEATRE: The Thompson Gaiety co. are still drawing good houses.——CASINO: This house will open 13 with the Elliott Family and Minnie Burroughs' Burlesque co. as the attraction.——ITEM: Al. G. Field has tendered the local Lodge of Elks the use of his private car during the May meeting of the Grand Lodge in Louisville. The offer has been accepted and the prospects are good for an enjoyable trip.—Matt. Berry is in town looking after the interests of the Spider and Fly.

DAYTON.—THE GRAND: Walter Sanford in My Jack pleased small audiences 2, 3.——The play is decidedly interesting and very well mounted. Bill Nye and A. P. Burbank drew an immense audience 6.——THE PARK: Out of Sight commenced a week's engagement 6, opening to S. R. O. Co. fair.——CUES: Isaac Bull, who has been ahead of My Jack, has been appointed traveling representative of Reist and Benedict's Ohio Circuit.—A Tin Soldier co. closed their season at Memorial Hall, Soldiers' Home, 6. The members of the co. left for New York 7.—Josie Casselle, a member of the Out of Sight co., died very suddenly with the grippe at Troy, O., 4. Her remains were sent to Boston for interment.—My Jack co. is resting here this week. Reist and Benedict will play the co. two weeks in the Ohio Circuit.—Maurice Drew will be a member of the Soldiers' Home stock co. during the ensuing Summer.

AKRON.—ACADEMY OF MUSIC: R. D. MacLean and Marie Prescott appeared in Cleopatra to a good house.——George Wilson's Minstrels pleased a fine house 4. McKenna's Flirtation to a good-sized audience 6. Two very good skirt dancers accompany them. A return date of Lewis Morrison in Faust drew a large house.

URBANA.—BENNETT'S OPERA HOUSE: The Two Johns to a fair house; audience kept in continuous laughter.——ITEM: The Market Square Theatre, the new theatre in the second story of the new city building, will be dedicated 18, 19 by the My Jack co. It will be a gala occasion. Robert T. Allison, who has leased the Market Square Theatre, has just leased Bennett's Opera House and will manage both houses. All bookings for next season for Bennett's will be held by the new management. George Pence, who has managed the old house, retires. He has made many friends among all managers by his courteous attention.

PORTSMOUTH.—GRAND OPERA HOUSE: Mme. Janauschek 7 to a very large audience.——ITEMS: Manager Grimes is booking only first-class attractions, as he finds they pay the best.

STEUBENVILLE.—CITY OPERA HOUSE: George H. Adams 7 to a large house.——ITEMS: Billy Van has closed with Field's Minstrels and is here. He will go with Gorman Brothers next season.—Manager McLaughlin mourns the loss of his wife. In her death has taken one whose pleasant and sociable manner had made a host of friends. Mr. McLaughlin and family have the heartfelt sympathy of the entire community.

CHILLICOTHE.—MASONIC OPERA HOUSE: Mme. Janauschek drew an audience of the *elite* of our city. The bill was to have been Macbeth, but owing to the illness of Mr. Bock it was changed to Mary Stuart. The Kindergarten to a top-heavy house 7.

IRONTON.—MASONIC OPERA HOUSE: The Standard Theatre co. opened for a week's engagement 6 in The Octoroon to a large and well-pleased audience.

MANSFIELD.—MEMORIAL OPERA HOUSE: J. C. Stewart's Two Johns 2 to a small audience.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Around the World in Eighty Days drew a full house 4.

KENTON.—DICKSON'S GRAND OPERA HOUSE: Louis James in Julius Cæsar to a small but appreciative audience 1. Co. strong. Two Johns 2 pleased a good house.——ITEM: Dennis A. Flanagan, a former MIRROR correspondent for this city, but now connected with the State Insurance department at Columbus, O., was in the city last week visiting relatives.

BELLEFONTAINE.—GRAND OPERA HOUSE: Struck Gas March 31 to a fair house. The Arlington Sisters were very clever in their specialties.——ITEM: Fred Schwartz's Running Wild co. booked for 4, failed to appear.

CADIZ.—OPERA HOUSE: Denville Howe and Billy McIntyre in Wild Oats pleased a good house 6.

RAVENNA.—REED'S OPERA HOUSE: The Runaway Wife 3 and Struck Gas 7, both to fair business.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: Bobby Gaylor in An Irish Arab kept a fair sized audience laughing from the beginning of the performance to the end 3. It is expected that Mr. Gaylor will star in a new play next season. We trust we shall see him here.

CANTON.—THE GRAND: Bristol's Equescurriculum 2–4 to good business. Patti Rosa 8 to fair business.——SCHAEFER'S OPERA HOUSE: Struck Gas 6 to fair business.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: The Irish Corporal 4 to a well-pleased audience. Maude Granger in Inherited 6 to a fair-sized audience. Co. good.

TIFFIN.—NOBLE'S OPERA HOUSE: Maude Granger in Creole to a large and well-pleased audience 7. Howorth's Hibernica to a fair house 9.

MARION.—MUSIC HALL: Little Nugget co. to light business 8.——ITEM: Will Sargeant and Will Dusenbury, lightning billposters of this city, left 6 with Sells Brothers' bill car No. 1 for the season.

PENNSYLVANIA.

MAHANOY CITY.—OPERA HOUSE: Gus Heege in Von Yonson drew a crowded house 2. Sadie Connolly as Mrs. Latin, the boarding house mistress, made a big hit. Cleveland's Colored Minstrels 4 to a large audience.——ITEMS: Ezra Kendall was taken ill at Pottsville 2 and was compelled to cancel Harrisburg, York and Lancaster. Manager Quirk looks at home in the box-office.—Von Yonson co. cancelled at York 2 because the management could not furnish an orchestra. In an interview with W. D. Cosey, author and manager of Von Yonson, he informed your correspondent that the co. started in December, under anything but the most auspicious circumstances, but by continual hard work and large expenditures of money they had finally landed Von Yonson on a paying basis. The play has met with favor everywhere. The leading character, that of the title, is in the hands of Gus Heege, who is also co-author of the piece. The character is in the Swedish dialect, and Mr. Heege is particularly gifted to popularize this new-comer to the stage. The co. consists of eighteen people, and Mr. Cosey says it is too expensive for one night stands. Hereafter the co. will play week stands only. Mr. Cosey will continue with Von Yonson for another season, after which he will star Sadie Connolly in another new work, which he has now in preparation.

OIL CITY.—OPERA HOUSE: Louis James presented Richelieu 8 to good business.

LANSFORD.—DAVIS' HALL: McCabe and Young's Operatic Minstrels gave an excellent performance 2 to a poor house; weather unfavorable, and short notice.——OPERA HOUSE: Lost in New York 3 to a good house.——ITEM: E. T. McDonough, at one time a clown in Dan Rice's circus, died at this place March 29, aged eighty-five.

MEADVILLE.—ACADEMY OF MUSIC: The Barry and Fay co., in McKenna's Flirtation, deserved better patronage than they received 3. Disagreeable weather kept many away. During Mr. Fay's absence, through illness, from the co., the part is very creditably taken by Frank Keenan. Louis James presented Hamlet to a fair house 6.

ERIE.—PARK OPERA HOUSE: George Wilson's Minstrels to a fair house 2. P. F. Baker in The Emigrant to a good house 6.

SHAMOKIN.—G. A. R. OPERA HOUSE: The Nabobs 2 played a return engagement to good business. Mattie Vickers in Edelweiss 4 pleased a large audience, as she always does here. Blackthorn co. to light business 6; performance satisfactory.

WILLIAMSPORT.—ACADEMY OF MUSIC: Lost in New York 4 to a fair-sized and appreciative audience. Henshaw and Ten Broeck's Nabobs 6, as usual, to a large and enthusiastic audience. J. H. Wallick's co. to a good-sized and pleased audience.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Rose Coghlan appeared as Peg Woffington 2 for the benefit of the local lodge of Elks to the largest house of the season. Gus Heege as Von Yonson 4 to a $700 house. The lumber camp scene is extremely realistic and is really the hit of the piece.

EASTON.—OPERA HOUSE: Fantasma to crowded houses 3, 4.——ITEM: Electric lights have been put in the Opera House, which add greatly to the beauty of the spectacular plays.

CARBONDALE.—OPERA HOUSE: Wallick's Cattle King 2 to a full house.——ACADEMY OF MUSIC: The Miner's Trust and Clemenceau Case 4–6, very poor performances, to light business.

LOCK HAVEN.—OPERA HOUSE: John Henshaw and May Ten Broeck presented The Nabobs to one of the largest houses of the season 2, giving a very satisfactory performance. After the play the local Elks gave the co. a reception.

NORRISTOWN.—MUSIC HALL: De Wolf Hopper Opera co. 20 to the best audience of the season 21. Ezra P. Kendall in A Pair of Kids to a medium-sized house 27.

PITTSTON.—MUSIC HALL: Mattie Vickers to a large and well-pleased audience 7.

BRADFORD.—WAGNER OPERA HOUSE: May Anderson's co. opened 6 for the week at popular prices.

SCRANTON.—ACADEMY OF MUSIC: James H. Wallick's Cattle King 4, in The Mountain King, to light business. Evangeline 5 to good business.

GREENSBURG.—GOSSIP: The Lombardi Theatre was dark week of 6–11.—The theatrical season here, owing to its having opened late, will run well into the summer.

WILKESBARRE.—MUSIC HALL: McCarthy's Mishaps 3 to good business. Cleveland's Colored Minstrels 4 to good business. James H. Wallick in The Cattle King and Mountain King co. 7 did not draw his usual large houses. Performance satisfactory.

BETHLEHEM.—OPERA HOUSE: McCabe and Young's Minstrels gave a very satisfactory per-

formance 5 to good business. The Lehigh University musical organization did themselves proud 4, the Opera House being well filled with students and their friends. The Bottom of the Sea did a fair business 5. The co. is a good one, and the spectacular and mechanical effects were very creditable. Assistant Manager Stewart Walters, of the Opera House, left here 8 for Atlanta, Ga., to join Washburn and Arlington's circus.

READING.—ACADEMY OF MUSIC: Mattie Vickers delighted a large house 1. Levy's Celebrated Band gave a good concert 2. Nelson's Specialty co. to a large house 6. Cleveland's Colored Minstrels drew a large house and gave a good performance 9.

ALLENTOWN.—MUSIC HALL: The Fair Rebel, under the auspices of Red Hawk Tribe, I. O. R. M., was satisfactorily presented 4 to good business. Cleveland's Colored Minstrels gave a fairly pleasing entertainment 6 to fair patronage. The Twelve Temptations pleased a good sized audience 7. The costumes and scenery, considering the lateness of the season, are in almost perfect condition.

WAYNESBURG.—OPERA HOUSE: David Copperfield and Mr Uncle's Will were presented 7 by home talent to a large and appreciative audience.

POTTSTOWN.—OPERA HOUSE: Noss Family 4. Fair performance to moderate patronage. Kendall's Pair of Kids 8; good business and well-pleased audience.

NEW CASTLE.—OPERA HOUSE: The Bennett Comedy co. dragged through the week, closing 4 to light business. Only a Farmer's Daughter to an almost empty house 7.——ITEM: C. W. Otis, in advance of the Mora-Williams co., was in town 8.

LANCASTER.—FULTON OPERA HOUSE: Nelson's World comb. drew a good house 7. Yale's Twelve Temptations, with the best scenic and mechanical effects of the season, did a very large business 8.

MAUCH CHUNK.—OPERA HOUSE: A Fair Rebel 2 pleased a small audience. Blackthorn 8 delighted a large audience. Manager Faga has booked them for a return date.

YORK.—OPERA HOUSE: Mrs. Tom Thumb, with Count and Baron Magri and co., 3 and matinee to good business. Entertainment excellent. Ezra Kendall's Pair of Kids 6 to a fair house. Mr. Kendall and Josie Dunn carried what there was of the performance.

WARREN.—LIBRARY HALL: The Fakir 9; large house. The brightest and most laughable comedy of the season.

HAZLETON.—BROAD STREET OPERA HOUSE: Mattie Vickers in Edelweiss 6 to only a small house. McCarthy's Mishaps to S. R. O. 9.

KITTANNING.—GRAND OPERA HOUSE: Mora in repertoire week of 6-11 to fair business.

SHARON.—CARVER OPERA HOUSE: Richards and Davenport's New York Comedy co. to fair business March 30-1.

RHODE ISLAND.

PAWTUCKET.—MUSIC HALL: The Wife was presented 3 to a small house. A much better performance was expected. Alexander Salvini in Don Cæsar de Bazan 8 was greeted by a large and fashionable audience. The support was excellent. Annie Pixley 10.——ITEMS: William E. White, of the Sans Souci Garden, Providence, is leading the orchestra here. "The Star Spangled Banner" is played after each performance.—The Woman's Page in THE MIRROR is enjoyed by many, even outside the profession.—A large house is assured for Ship Ahoy 13.—Among coming attractions is Margaret Mather 17.

NEWPORT.—OPERA HOUSE: The Charity Ball, with Boyd Putnam and an excellent co., gave the best performance of the season to a large house 3. J. M. Hill's Ship Ahoy played to big business 9. "The Power of the Press" is illustrated in this instance, for all New England cities that receive the Boston papers shortly after publication, invariably turn out in large numbers to witness any so-called "Boston success."—Irwin R. Gross, representing Robert Mantell, was here 7 and made a very favorable impression on all with whom he had business.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE: At a meeting of the City Council this evening the Opera House was leased for a term of three years to Mr. J. J. Goodale. The Clerk of the Council, Mr. I. L. Brasington, has been the manager of this house for five years, with credit to himself and benefit to the city. The report in THE MIRROR that Camden is building a new opera house is a mistake. The cause is doubtless the fact that our neat little theatre was advertised for rent. Attractions are being booked straight along.

CHARLESTON.—ACADEMY OF MUSIC: The Corsair, with Bessie Tannehill as Conrad, was presented 6, 7 to large houses. The extravaganza was brilliantly costumed and put on with elaborate scenic effects.——GRAND OPERA HOUSE: Richelieu was presented by local talent 9 for the benefit of the Southern Hebrew Orphan Asylum to a very large house. Too much praise cannot be awarded Mr. Nathaniel Levin, who assumed the difficult role of the crafty Cardinal. It was apparent to all, from his powerful portrayal of Richelieu, that Mr Levin possessed true dramatic fire, that his unquestionable ability, his by-play, expression, were not acquired but inborn. Mr. Levin was well supported, the most prominent of whom were Miss Nathaus as Julie, A. B. Betancourt as Joseph, W. G. Jathoss de Mauprat and Yates Snowden as Baradas.——ITEM: Manager O'Neill of the Grand has closed an engagement with Manager Jules Grau for a season of light opera for the month of May.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE: Gorman's Minstrels did a splendid business 4 and matinee. The house was packed in the afternoon and a large audience greeted them in the evening. Everyone left the house well pleased. Prof. Gentry's Equine and Canine Paradox, week of 6 is attracting large audiences.——ITEM: Manager Albert's benefit will occur 20, and already there have been enough tickets sold to pack the house.

MEMPHIS.—THE GRAND: Gorman's Minstrels opened to a fair house 6. The co. is composed of first-class people, the specialties being particularly good.——THE MEMPHIS: Parisian Folly co. week of 6-11. Mlle. Loretta, on the trapeze, and the comedians, Smith and Campbell including Kissel in the Zouave drill, shared the honors. Blind Tom will be the attraction week of 13-18.——LYCEUM: Two Old Cronies 16-18.——ITEM: The first out-door amusement was given at Jackson Mound Park, Sunday, 5, in the usual manner—a trapeze and balloon ascension. Unfortunately, the trapeze performer fell and broke his right arm. No doubt arrangements will soon be made for the Summer amusements in one of our pretty parks.

NASHVILLE.—THE VENDOME: Henry M. Stanley lectured 4 to a packed house. Everybody delighted with the lecture. Honest Hearts and Willing Hands was very cleverly presented by John L. Sullivan and Duncan Harrison to top-heavy houses 6-8. House dark the latter half of this and the first half of next week. Edwin Arden will be the last regular attraction of the season. He is booked for 16-18.——THE MASONIC: Miss Warren, supported by her stock co., is drawing well-filled houses this week. There is a change of bill nightly.——ITEMS: THE MIRROR readers were advised by me, last week, by wire of the death of Manager James Oliver Milson, of the Vendome Theatre. He died at 5:15 P. M., April 1, after a long and painful illness, surrounded by family and friends. Though not altogether unexpected, Mr. Milson's death was a great shock to the community. He was one of the best known and most popular men in Nashville, and did more to revive and build up the theatrical business here, by his enterprising and upright course as manager, successively during the past sixteen years of the Masonic, the Grand Opera House and the Vendome, than all others combined. The Vendome is a monument to-day to his energy and good judgment. Mr. Milson's five years' lease of the Vendome extends through next season. His widow, I understand, will manage the house until the lease expires, and has already indicated her intention to appoint Treasurer William A. Sheetz her business manager. Mr. Sheetz has been Mr. Milson's treasurer for quite fifteen years, and at all times has enjoyed his full confidence, as I know. He is well known to the profession, and so needs no introduction at my hands. The funeral of Manager Milson was one of the largest seen here in years, and the floral offerings were both numerous and handsome. I feel deeply the loss of my old friend. No one will miss him more keenly than myself.—Florence Gerald, late of the Frank Mayo co., has joined the Emma Warren stock co., and is now playing at the Masonic. Marlande Clarke is also playing at that house.

TEXAS.

SHERMAN.—OPERA HOUSE: The Mendelssohn Quartette Club 1 to a crowded house. Maud Barnard received an ovation.

PARIS.—BABCOCK OPERA HOUSE: The Boston Ideal Banjo, Mandolin and Guitar Club played to a small but appreciative audience March 31. They gave the best entertainment of the kind that was ever witnessed by a Paris audience, and certainly merited the hearty and frequent applause they received. Special mention is due Mr. G. L. Lansing for his banjo solos.

DALLAS.—OPERA HOUSE: The Paymaster to fair business 3, 4.

FORT WORTH.—GREENWALL'S OPERA HOUSE: The Paymaster was presented 1, 2 by a good co. to small houses. The Mendelssohn Quintette Club gave a delightful concert 3 to a fair house.

SAN ANTONIO.—GRAND OPERA HOUSE: The Paymaster March 29, 30 to fair business.——ITEM: Joseph T. Barry, who has been assisting Mr. Mullaly in the management of the Grand, will have a benefit 6 at which Katie Putman will appear in Old Curiosity Shop. The benefit promises to be a big affair.

PLATONIA.—ARVIN AND LANE OPERA HOUSE: Tank Kee, the Chinese lecturer, closed a successful engagement 3.

MCKINNEY.—OPERA HOUSE: Young Mrs. Winthrop was presented by amateurs from Greenville to a fair house 4. The performance was a very creditable one. Mr. Earle Broughe and Miss Ruth Cook were especially good.

WACO.—GARLAND OPERA HOUSE: The Paymaster to poor business March 28; although the co. deserved a much better patronage.——ITEM: Padgett's Park Theatre, opens next month, with attractions to run all during the Summer season, of one and two weeks' stands.

GALVESTON.—TREMONT OPERA HOUSE: Katie Putnam in Love Finds a Way and Old Curiosity Shop March 31-1 closed the regular season at this house. The engagement was a success in every way.——ITEMS: The initial performance of the Putnam co. constituted Treasurer George H. Walker's annual benefit. It drew a bumper house—a just tribute to the popularity and efficiency of Mr. Walker.—The season just terminated has been successful pecuniarily.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Kajanka drew large houses March 30-1. The scenery carried by the co. is especially fine. The Home Dramatic Club presented A Messenger from Jarvis Section 3, 4 to crowded houses. A mammoth concert was given 5 in the large Tabernacle under the auspices of the Tabernacle choir of over 300 voices. Nearly 7,000 people were in attendance.——ITEMS: This is the eleventh anniversary of the organization of the Home Dramatic Club. During that time they have produced forty-three plays.—George C. Tyler was in town this week arranging for The Little Tycoon. He sends his compliments to THE MIRROR staff.—The management of A Messenger from Jarvis Section was in the hands of Mr. J. M. Gilbert, late of the St. Charles Theatre, New Orleans. His wife, Belle Gilbert, played Clip, making a hit.—The Franklin Avenue Theatre has been presenting Miss Post past week in addition to the usual specialty bill.

OGDEN.—THE GRAND: Kajanka to a good house 2.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Geo. Elton in My Girl and My Mother-in-Law to a large audience 9.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Johns Hopkins Glee and Banjo Club 3 to a small house.

NORFOLK.—ACADEMY OF MUSIC: Dark week of 6.——OPERA HOUSE: London Gaiety Girls Burlesque co. 6-8, and matinee, to very good houses; S. R. O. first night.

RICHMOND.—RICHMOND THEATRE: The Johns Hopkins Glee and Banjo Clubs gave a very pleasing performance 2, to a large audience. Robert McWade in Rip Van Winkle 6-8 to good houses.——ITEM: Manager John Ford, of Baltimore, has been here for several days, arranging for the appearance of Julia Marlowe. He was warmly welcomed by his old friends, who knew him in 1850 when he resided here.

WASHINGTON.

SPOKANE FALLS.—SPOKANE AUDITORIUM: Marie Wainwright March 30, 31 to satisfactory business. Richards and Pringle's Georgia Minstrels 3, 4 to fair houses.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: A Pair of Jacks for the benefit of the Elks, put a neat sum in the treasury and the performance gave entire satisfaction.——GRAND OPERA HOUSE: Vaidis Sisters' co. 2-4; very clever co. and splendid business. Devil's Mine 5, return engagement, to a packed house.——ITEM: Manager Riester lies in a very precarious condition with typhoid fever and there is but little hope of recovery.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Evans and Hoey gave one performance of A Parlor Match 6 to a good house. Several new acts are introduced that are pleasing. The French Sisters are missed especially Minnie in the part of Innocent Kidd.——ACADEMY: The City Directory two performances 6 to good houses. Piece is more flimsy than the average farce-comedy but the co., who are the best in their line, succeeded in giving a very entertaining performance. Dan Daly, as the stage manager, is worthy of special praise. He works hard and pleases. Amelia Glover is as graceful as ever in her dances.——STANDARD: Alone in London 6 to good houses.——BIJOU: Hattie Bernard-Chase in Uncle's Darling and Little Coquette week of 6 to fair business. Uncle's Darling is about as stupid a piece as it has been my misfortune to witness and most of the co. are not out of place in the cast of a piece of this calibre. The piece and co. harmonize well together.——ITEMS: The Lilliputian co. will play a return engagement week of 13; their previous stay of a week in March was highly successful.—Charlotte Thompson, who has made Milwaukee her home for the past year, will return to the stage next season. Miss Thompson has two new plays called Devotion and The Curfew. She left last week for New York to prepare for their production.—Manager Brown is at his office again after a severe tussle with la grippe. Your correspondent was a victim also, which explains why I was not in line last week with my letter.

FOND DU LAC.—AMORY OPERA HOUSE: Detroit Philharmonic Concert co. March 31 to a good house.——CRESCENT OPERA HOUSE: Broncho John co. 1, 2 to a small audience. Hi Henry's Minstrels 3 to a full house.

RACINE.—BELLE CITY OPERA HOUSE: Pat Rooney to light business March 31. City Directory gave a good performance to fairly good business 2. Evans and Hoey in A Parlor Match pleased a good-sized audience 4. Mr. Barnes of New York 8; Money Mad 10, 11.

MADISON.—FULLER OPERA HOUSE: A Parlor Match 3 to good business. The Levey Sisters and Clara Thropp shared the honors with the stars. Stetson's U. T. C. played to medium patronage a matinee and evening.

CANADA.

TORONTO.—GRAND OPERA HOUSE: Henry E. Dixey in The Seven Ages was a disappointment both to the public and the local manager. The attendance after the first two representations fell off. The entire week's engagement footed up less than his former visit of three nights in Adonis. E. H. Sothern in The Master of Woodborrow 6-8; W. J. Scanlan 9-11.——ACADEMY OF MUSIC: Fashions, by Sebastian Donnelly, a senseless skit and interpreted by a mediocre co., occupied the house 1, 2. Their drawing card was Bob Fitzsimmons, the pugilist, but that did not even suffice to fill half the house. Annie Ward Tiffany in The Step-Daughter week of 6-11.——TORONTO OPERA HOUSE: Our Malindy Comedy co. was the poorest show at this house this season. Lilly Clay's Burlesque co. 6-11.——ITEM: Manager Greene and Treasurer Strauss take their joint benefit 9.

LONDON.—GRAND OPERA HOUSE: Fashions, introducing Bob Fitzsimmons, the pugilist, under the management of Tuthill and Sellers, drew a good-sized audience 3.

WINNIPEG.—PRINCESS' OPERA HOUSE: Hess Opera co., under the management of Charles H. Mayer, drew crowded houses week ending 4. There was S. R. O. on several evenings. Aiden Benedict 6, 7; Ole Olson 10, 11.——ITEMS: Had a pleasant chat with D. D. Smith, representing Aiden Benedict. He always carries a MIRROR.—The Hess Opera co. jumped from Vancouver, B. C., a distance of 1,463 miles and all are well pleased with the Canadian Pacific Railroad and the beautiful scenery in the "Rockies."

HALIFAX.—ACADEMY OF MUSIC: Grau Opera co., which came here direct from New York, gave The Gondoliers and Amorita Easter Week to large business, notwithstanding advanced prices. The American verdict of The Gondoliers was sustained, but the people went out of curiosity, as it was its first production here, and besides an excellent performance was given. Marie Laurens, who has a highly cultured voice, such as is not often heard in this section, received unbounded applause nightly. Gussie Broschè made a hit as Angelo in Amorita, and has become a great favorite. Ada Bernard made a captivating Captain. R. N. Dunbar, Seth Crane, Maurice Freeman and Mountjoy Walker are all clever. Mr. Walker by his amusing antics, facial contortions, etc., has become very popular with our theatregoers. Erminie and Fra Diavolo week of 6.——ITEMS: Both Jules and Matt Grau are courteous gentlemen and have made many friends here. The original engagement is for two weeks but it may be extended another week.—The Redmund-Barry co. will open here May 4, coming direct from Boston.—Atkinson and Cook's Minstrels are due April 25, 26.

ST. CATHARINES.—GRAND OPERA HOUSE: This house, which had been closed during the Lenten season, was reopened by the Desh-on Opera co. in repertoire week ending 4 at moderate prices. Business only fair.

HAMILTON.—GRAND OPERA HOUSE: Henry E. Dixey in The Seven Ages 6, 7. Although the co. is not first-class they gave a performance that pleased the large audiences that witnessed them.——PEOPLE'S THEATRE: Good business continues.

FOREIGN.

LONDON.

APRIL 5.—To-morrow the traditionally matrimonial church of St. George, Hanover Square, will be dramatically and operatically thronged. For a century orange blossoms have perfumed it, and its walls are crusted with the responses of brides three-fifths of whom respond no longer to anything of mortal life. The throng will cluster to see Geraldine Ulmar play realistically what she has several times played on the mimic stage. There will be choristers all around her of—"Oh My," "What a love of a veil," "What lustrous ivory satin," "How loudly she said the 'I will'" And the duet at the Altar when the bridal ceremony saddles her with a husband will be encored with the beating of many hearts. She will marry her conductor, who will immediately transfer his baton to her and conduct her to Paris. Ivan Caryll is his name, musician is his station. The Russian is his family nation, and we trust Geraldine will bring him salvation. The consensus of opinion is that she is cheaply sacrificing her liberty. He is a pretty man and writes pretty simpering music, and the majority of prima donnas who have married their conductors have not made much by it in heart, head, purse or pocket. However, let us not become invidious. Nevertheless, Geraldine might remember Catherine Hayes and Jenny Lind, whose memoirs, published a few days ago, edited by her widower, is remarkable mainly for what it omits to tell about their married life.

I can now pass from Geraldine to Henrietta. She smiled on a goodly Easter Eve audience who smiled on Harry Lee, who smiled back pleasantly to see a well-filled house again after his set-backs with the 'Count' and 'Cleopatra.' Nothing was wanted to make Bronson Howard supremely happy but the absence of Stuart Robson. And Wyndham—off duty—looked as if he thought th t like as he blue-pencilled 'Saratoga' into 'Brighton' for his brother-in-law, it would have suited an English audience better had he done similar service for Miss Henrietta—or rather, "Henrietta, Mine!" Inasmuch as New York knows all about the play, it is only necessary to say that the audiences were reasonably kind to it as is the *Sunday Times* this morning (it is now owned by Augustus Harris) and the *Referee*, in which Richard Henry Butler, as "Caradoc," always makes his criticisms interesting. An auditor, who had been once in New York, expressed to me his disappointment at the cast and the go by comparison. It is feared that there is a little set back here theatrically "again American dramatics." And it is not unlikely that in a few weeks even Manager Daly may find the current here a little changed to the Eastward.

All the managers hailed Easter-tide. None more so than Manageress Mrs. Wood, who has so far found the name of her son-in-law's play suggestive of ill-luck. The Volcano has thrown out a deal of deadening lava, and made a sort of Herculaneum of her box-office. She can sympathise with Mrs. Langtry, who hired that theatric mausoleum, the Princess Theatre, and, according to the calculations of experts, has "Barter"ed away about thirty thousand dollars to the bad.

The Pharisee, however, is proving to be an automatic mint in the provinces, coining silver shekels of applause and golden opinions from all conditions of critics, and London regretted to have it taken off in consequence of Mr. Wallis' health.

Irving rang The Bells for East r last night after a week of *otium*, and, of course, *cum dignitate*; and the bells will continue ringing at his Lyceum for some time. During Lent he has been appropriately rehearsing Cardinal Wolsey and possibly bluff King Hal may be ready to dance around the Maypole and Miss Terry prepared to be Queen of the May as Queen Katharine.

Henry Arthur Jones, like Toodles, has a brother whose *monde theatre* and *de plume* is Sylvanus Dancey, but he does not possess his brother Henry's genius at plot nor his talent at construction. He produced a few nights ago a curtain raiser at the Globe, which was a semi-fizzle. The management should have realized the title—A Month After Date, and postponed it. As they say in Parliament "let this bill be read a month or three or six months hence."

Very appropriately John Hollingshead's York Street Hall, near St. James Park, was thronged on Good Friday with spectators of his panorama, "Jerusalem on the day after Crucifixion." Amusement patrons have learned to appreciate and enjoy the realistic.

Georgina Burns is seceding from the Carl Rosa troupe, and Mrs. Grundy claims that it is because of the great success of Amy Sherwin, who recently joined the troupe, and who has managed to galvanize the old roles of Arline and Marguerite into new favoritism by her fresh voice and piquant acting.

The D. D. D., as the wits call the new American play at the Vaudeville, in which the American D. D. (Dorothy Dorr) plays, has been d—d by management and critics, and comes off in a few days. The three D's signify Dam's Diamond Deane. It did not bring money, and yet it attracts Money, for it is to be succeeded by Bulwer's play of that name. It is erroneously billed, and is generally referred to by all critics except Willie Winter as Lord Lytton's play. You might as well say that Henrietta Temple is a novel by the Earl of Beaconsfield. Bulwer and Disraeli wrote the play on the novel. The cast is to be a good one, Tom Thorne taking Graves, Kate Phillips, from Irving's company, resuming Lady Franklin—the best since Mrs. John Wood gave it—and Conway essaying Evelyn. Thus the best sarcastic social comedy of the last century, School for Scandal, and the best of this century, Money—will come upon the London boards simultaneously.

What New Yorker of a quarter century ago can ever forget Lester Wallack's Evelyn, Gilbert's Vesey, Madeline Henrique's Clara, Mrs. Vernon's Lady Franklin, Floyd's Blount, Brougham's Stout, or the Graves of Blake—not to forget chop house Browne's *habitue* with his—"Waiter—snuff-box!"

George Alexander will shortly cease to be an Idler, and then smoke The Pipe of Peace, which is the title of his next piece, and by the same author. In this the part of the heroine falls to London's feminine Willard—Miss Gertrude Kingston. Apropos of Mr. Willard, his Summer visit here is being awaited with impatience, and honorary stewards are flocking to tender their names and guineas to a proposed dinner of welcome to him. His friends here are wondering what he has done to the *Herald*, that persistently cables to its Sunday compeer adverse accounts of his performances, while the cablers to the other papers say the reverse? For instance, last Sunday its New York correspondent said that Wealth failed on its first night, and added that Willard "only succeeded in depressing the audience," concluding by saying: "To-night, when I dropped in"—"dropped in" is good!—"I found Palmer's only half full and the public looking bored."

O. B.

PARIS.

APRIL 5.—There is blood in the eye of bohemian Paris. Journalistic and literary circles are in an uproar, and this all on the account of Mr. Antoine, the director of the new famous Theatre-Libre.

Antoine has dared to assert his independence and refuse to consult others in the matter of managing his own theatre, and so Paris is very angry with its spoilt child.

When Antoine started his Theatre-Libre he was clever in securing the patronage of modern French literature as represented in the most brilliant of living French writers. He secured plays from the pens of Theodore de Banville, Edmond de Goncourt, Catulle Mendes, Porto-Riche, Richepin, Zola, Tolstoi—nothing but the best was taken into consideration.

It was understood by these writers that in writing for the Theatre-Libre they could allow their pens greater latitude. It was fondly imagined that this would lead to the growth of a new and more virile school of dramatists, and these literary men of France loudly blew Mr. Antoine's trumpet in their respective journals.

It is now claimed by these literary gentlemen of France that this "booming" was to be rewarded by their having full run of the Theatre Libre—both for themselves and their plays. This promise, it is said, Mr. Antoine gave, and so Catuelle Mendes, M. de Goncourt, Henry Bauer, Auguste Germain and Theodore de Banville went to work to turn out a good supply of realistic plays.

But as dame Fortune smiled on Antoine and he became so successful, he grew to like art less and less, and money more and more. He began producing plays that suited the public better than they did the *litterateurs*, and so when his distinguished literary patrons had terminated their respective labors and confided their precious MSS. to his care, their plays lingered indefinitely before they were produced.

Mutterings and murmurings came to disturb the harmony of this home of realism, and at last the storm has broken forth. In a series of letters to the *Echo de Paris*, Henry Bauer and Auguste Germain vent the phials of their wrath upon Antoine's head. They do not spare their words, and some of the details of the inner workings of the Theatre-Libre are edifying to a degree. M. Bauer asserts that Antoine is only exploiting art for the benefit of his bank account, and that, besides being a vulgar gas-man (it is well known that the director of the Theatre-Libre was formerly in the employ of the Paris Gas Company), he is utterly devoid of education, even to the point of being unable to spell correctly.

The amusing side of all this is that Messrs. Bauer and Germain only seem to have noticed this lack of "literature" in their former idol when the idol had declined or deferred to produce their plays.

Antoine retorts to all these sad accusations that he intends to be master in his own theatre. He says that the real cause of this onslaught is that the literary patrons wished him to constitute them a reading committee for all plays submitted to the Theatre Libre. This he would not do, hence all this excitement.

To the impartial outsider Antoine seems to be having by far the best of the argument.

A. de H.

FOREIGN ECHOES.

Antoine is having a *mauvais quart d'heure* with his Theatre-Libre in Paris. A lot of angry journalists are attacking him very savagely, chiefly, it would seem, because he has neglected producing plays they have written. Henry Bauer, the well-known critic of the *Echo de Paris*, says that Antoine is a charlatan and merely exploiting art through his pretended Free Theatre for money-making purposes. He further accuses Antoine of currying favor with the critics by promising to produce their plays which, later, he fails to do, and principally because the piece does not afford Mr. Antoine himself a sufficiently important part. The men whom "the wretch" is said to have cajoled in this manner are Catulle Mendes, Henry Bauer, Theodore de Banville, Jean Lorrain, Auguste Germain and others. But why did not the press find out all this before? At one time nothing was too sweet for Mr. Antoine and his enterprise. Is it not a clear case of sour grapes?

Sir Charles L. Young's play, Linda Grey, which succeeded Lady Barter at the Princess', on April 8, is a ghastly failure. Mrs. Langtry acted the leading part.

The second soiree of the London Independent Theatre will take place on May 1. The programme will comprise Bjornson's Newly Married Couple and a new one act play by Mr. Aveling.

Ibsen's new play, Hedda Gabler, was done at the London Vaudeville last Monday.

A new three-act comedy, entitled Monte Carlo; or, Breaking the Bank, will be seen at Terry's Theatre, London, to-night.

The London Lyceum Theatre is to be thoroughly overhauled, and several important improvements will be effected while Henry Irving and his company are away this Summer, *en tour*. The alterations are to consist of a new frontage, new exits and new interior decorations. All will be finished, it is expected, before Augustin Daly undertakes his annual London pilgrimage hither.

The London Actors' Association continues to flourish. The Provisional Committee now consists of J. D. Beveridge, T. G. Warren, E. W. Garden, Lionel Reynold, Robert Courtneidge, F. R. Benson, E. J. Lonnen and F. H. Macklin. It is not known as yet whether the Board of Trade will pass the necessary articles of Association.

"Ibsen improved upon" will be the catch-line of a forthcoming London production. An English dramatist—it is not known who it is—has taken Ibsen's play Rosmersholm and written what he takes might have happened before the action in Ibsen's play begins. He will call it Rosmer of Rosmersholm.

A new spectacular piece entitled l'Imperatrice Faustina has been a failure at the Paris Porte St. Martin.

Edward Haraucourt's Passion play, which was read by Sarah Bernhardt and Bremont at the Paris Cirque d'Hiver a couple of years ago, has been elaborately staged recently at Bodinier's little theatre d'Application.

Concerning the question whether it is politic for the story of a new play to be told before its production the *Whitehall Review* says: "It is seriously open to question whether not a little interest in a new play is diverted by the complete revelation of its story in the criticisms which appear in the daily press. The entire playgoing world, as managers are only too well aware, are not fortunate enough to be present at the first performance. Still, as the point is one which has never been satisfactorily settled whether the public really read critici ms, the query must remain unanswered that has been addressed to us by a correspondent, who asks whether it is exactly fair that the story of Mr. Pinero's new play, Lady Bountiful, should have been so copiously explained on the morrow of the appearance of the piece. It is, of course, argued by some that the public is often tempted to see a piece the story of which has interested it; on the other hand, it may be reasonably urged that not a little of the pleasant surprise which constitutes the charm of a well-conceived work of art is endangered when the *donnée* has been rendered familiar."

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so that they will reach us Friday.

DRAMATIC COMPANIES.

AUNT BRIDGET'S BABY: Council Bluffs, Ia., April 20, Sioux City 21, Cheyenne, Wyo., 25.

A PARLOR MATCH: Indianapolis, Ind., April 15.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 19—indefinite.

ANNIE PIXLEY: Philadelphia, Pa., April 13-18.

A TEXAS STEER: Stockton, Cal., April 16, Sacramento 17, 18, Seattle, Wash., 20-22, Tacoma 23-25, Portland, Ore., 27-May 2.

ALEXANDER SALVINI: Haverhill, Mass., April 16, Milford 17, Hartford, Conn., 20, 21, Troy, N. Y., 22, 23, Albany 24, 25.

ALMA STUETZ: San Angelo, Tex., April 13-18.

A TRIP TO CHINATOWN: Chicago, Ill., April 22-May 9.

AS GREEN AS GRASS: Springfield, Ill., April 15; Galesburg 16, Peoria 17, Bloomington 18, Chicago 19-25.

A SOCIAL SINNER: San Bernardino, Cal., April 15, Riverside 16, San Diego 17, 18, Los Angeles 20-22.

A PAIR OF KIDS: Manch Chunk, Pa., April 15, Tamaqua 16, Hazleton 17, Girardville 18, Harrisburg 20, Shamokin 21, Milton 22.

A PAIR OF JACKS: Grand Rapids, Mich., April 13-18.

A CRAZY LOT: Petosky, Mich., April 16, Manistique 17, Escanaba 18, Marquette 20, Negaunee 21.

AUGUSTUS DALY: Washington, D. C., April 13-18.

ALL THE COMFORTS OF HOME: St. Louis, Mo., April 13-18, Cincinnati, O., 20-25, Milwaukee, Wis., 27-May 2.

ANNIE WARD THEYANY: Philadelphia, Pa., April 13-18.

ALVIN JOSLIN: Philadelphia, Pa., April 13-18.

ARIZONA JOE: Baltimore, Md., April 13-18.

A BARREL OF MONEY: Kansas City, Mo., April 12-18, Sedalia 20, Jefferson City 21, Springfield, Ill., 22, Hannibal, Mo., 23, Chicago, Ill., 27-May 2.

A FAIR REBEL: Hoboken, N. J., April 13-15, Yonkers, N. Y., 16, Elizabeth, N. J., 17, Kingston, N. Y., 18.

BLUEBEARD, JR.: Denver, Col., April 6-18, Omaha, Neb., 20-22, Council Bluffs, Ia., 23-25.

BARRETT-LIVINGSTONE: Houston, Tex., Jan. 29—indefinite.

BUNCH OF KEYS (Bothner's): Fort Wayne, Ind., April 17.

BOTTOM OF THE SEA: New York city April 13-18.

BALDWIN COMEDY: Lexington, Ky., April 13-18, Knoxville, Tenn., 20-25, Asheville, N. C., 27-May 2.

BOSTO MONKEY: Troy, N. Y., April 15.

BENNETT COMEDY: Du Bois, Pa., April 13-18, Kittanning 20-25.

BETROTHED: New York city March 30-April 18.

BLACKBIRDS: Philadelphia, Pa., April 13-25, Providence, R. I., 27-May 2.

COLD DAY: Oswego, N. Y., April 15, Watertown 16, Carthage 17, Lowville 18, Amsterdam 23, Glens Falls 24, Mechanicsville 25.

COUNTY FAIR (No. 2): Wheeling, W. Va., April 15, Youngstown, O., 16, 17, Warren 18, Mansfield 20.

COUNTY FAIR (Jefferson's): San Francisco, Cal., April 6-May 2.

CASEY'S TROUBLES: Amboy, Ill., April 15, Mendota 16, Princeton 17, La Salle 18, Kankakee 20, Braidwood 21, Morris 22, Joliet 23, Elgin 25, Belvidere 27, Syracuse 28, Rockford 29, Freeport 30, Galena May 1.

CORSAIR: Paterson, N. J., April 17, 18.

CLARA MORRIS: Newark, N. J., April 13-18.

CHARLES T. ELLIS: Gloucester, Mass., April 15, Chelsea 16, Lynn 17, 18, Philadelphia, Pa., 20-25.

CHARLES E. VERNER: Cleveland, O., April 13-18.

CLEMENDEAU CASE (Sybil Johnstone): West Superior, Wis., April 15, St. Paul, Minn., 16-18, Minneapolis 20-22, La Crosse, Wis., 23, Madison 24, Racine 25, Chicago, Ill., 26-May 9.

CRYSTAL SLIPPER: Dubuque, Ia., April 17, Marshalltown 20, Des Moines 21, 22, Galesburg, Ill., 23, Peoria 24, 25, Springfield 27, 28, Decatur 29, 30.

CHICAGO COMEDY (Anderson's): Worthington, Ind., April 13-18, Bloomington 20-22, Martinsville 27-May 2.

C. A. GARDNER: Decatur, Ill., April 15, Streator 16, Peoria 17, Springfield 18, St. Louis, Mo., 19-25.

DANIEL BOONE: Jersey City, N. J., April 13-18, Paterson 20-25.

DARK SECRET: St. Paul, Minn., April 12-18, Minneapolis 19-25.

DARK SIDE OF A GREAT CITY: Philadelphia, Pa., April 13-18.

DEAR IRISH BOY: New Haven, Conn., April 16-18.

DEVIL'S MINE: Cincinnati, O., April 13-18, Dayton 20-22, Indianapolis, Ind., 23-25.

E. S. WILLARD: Chicago, Ill., April 13-25.

EVANGELINE: Worcester, Mass., April 15.

EDWIN STUART: Monmouth, Ill., April 13-18.

E. H. SOTHERN: Philadelphia, Pa., April 13-18.

EUNICE GOODRICH: Arkansas City, Kans., April 13-18, Leavenworth 20-25, Trenton, Mo., 7-May 2.

EDNA COURTNEY: Freehold, N. J., April 13-18, Hightstown 20-25.

EFFIE ELLSLER: Salt Lake City, Utah, April 15, 16, Ogden 17, 18.

FASHIONS: Pittsburg, Pa., April 13-18.

FAST MAIL: Washington, D. C., April 12-18, Baltimore, Md., 20-25, Cumberland 27, McKeesport, Pa., 28, Washington 29, Wheeling, W. Va., 30.

FERGUSON AND MACK: Brooklyn, N. Y., April 13-18, Altoona, Pa., 20, Harrisburg 21, Allentown 22, Carbondale 23, Scranton 24, Wilkes Barre 25, Trent 26, N. J., 27, Yonkers, N. Y., 28, Newburgh 29, Poughkeepsie 30, Pittsfield, Mass., May 1, Westfield 2.

FAT MEN'S CLUB: Marlboro, Mass., April 16, Lawrence 17, Gloucester 18, Newburyport 20, Amesbury 21, Salem 22, Chelsea 23, Lynn 24, 25, Brockton 27, New Bedford 28, Fall River 29, Newport, R. I., 30, New London, Conn., May 1.

FRANK DANIELS: Providence, R. I., April 13-19, Amesbury, Mass., 20, Manchester, N. H., 21, Haverhill, Mass., 22, Lynn 23, Waltham 24, Chelsea 25.

FANNY DAVENPORT: New York city March 30-May 2.

FRANK LINDOE: St. Louis, Mo., April 12-18.

FRANK MAYO: Buffalo, N. Y., April 16-18.

FRANK S. DAVIDSON: Worthington, Ind., April 15, Clinton 16-18, Covington 20-22.

FANTASMA (Hanlon's): Holyoke, Mass., April 15, 16, Springfield 17, 18, Concord, N. H., 20, 21, Lawrence, Mass., 22, 23, Haverhill 24, 25, Lynn 26, 29, Lowell 30-May 1.

FOUR LEGGED FORTUNE: Philadelphia, Pa., April 13-18.

GEO. C. STALEY (A Royal Pass): Peoria, Ill., April 15, Galesburg 16, Hannibal, Mo., 17, Sedalia 18, Kansas City 19-25, Omaha, Neb., 27-29, Lincoln 30, Council Bluffs, Ia., May 1, Des Moines 2.

GRAY-STEPHENS: Wilmington, Del., April 13-18.

GRIMES' CELLAR DOOR: Chicago, Ill., April 13-18, Elgin 20, Rockford 21, Aurora 22, Ottawa 23, La Salle 24, Joliet 25.

GAIETY THEATRE: Indianola, Ia., April 13-18.

GO-WON-GO MOHAWK: Chicago, Ill., April 12-18, Indianapolis, Ind., 20-22, Cincinnati, O., 27-May 2.

GERMAN LILIPUTIANS: Milwaukee, Wis., April 13-18.

GUILTY WITHOUT CRIME: Buffalo, N. Y., April 13-18.

HELD BY THE ENEMY: Gloversville, N. Y., April 15, Amsterdam 16, Glens Falls 17, Cohoes 18.

HONEST HEARTS AND WILLING HANDS: Lafayette, Ind., 16, Indianapolis 16, 17.

HENSHAW-TEN BROECK: Harrisburg, Pa., April 15, Easton 16, Reading 17, Scranton 18, Wilkes-Barre 20, Trenton, N. J., 21, Yonkers, N. Y., 22, Newburgh 23, Hudson 24, Pittston, Pa., 26, Nanticoke 27, Athol, Mass. 28, Fitchburg 29.

HENRY E. DIXEY: New York city April 13-18.

HILARITY: Dayton, O., April 14, Urbana 16, Kenton 17, Van Wert 18.

HINES-REMINGTON: New Haven, Conn., April 14.

HARRY WEBER: Indianapolis, Ind., April 16-18.

IRISH CORPORAL: Cohoes, N. Y., April 15.

IDA VAN CORTLAND: Chemung, Mich., April 15, Port Huron 16-18.

J. H. HUNTLEY: Columbus, Ga., April 13-18, Augusta 20-25, Atlanta 27-May 2.

J. D. CLIFTON: Sandusky, O., 15, Bellefontaine 16, Piqua 17.

JEFFERSON-FLORENCE: Chicago, Ill., April 13-18.

JOHN D'ORMOND: Canton, Miss., April 13-18.

JULIA MARLOWE: Richmond, Va., April 15, Petersburg 16, Norfolk 17, 18, Boston, Mass., 20-25, Buffalo, N. Y., 27-29.

JAMES O'NEILL: Harlem, N. Y., April 13-18.

JARBEAU COMEDY: Hastings, Neb., April 18.

JOSEPH MURPHY: New York city April 13-25.

J. K. EMMET: Harlem, N. Y., April 13-18.

J. H. WALLICK: Brooklyn, E. D., April 13-18, Boston, Mass., 20-25, Providence, R. I., 27-May 2.

KATE CLAYTON: New York city April 13-18.

KATE PURNELL: Harlem, N. Y., April 12-18.

KAJANSKA: San Francisco, Cal., April 13-25, Los Angeles 26-May 2.

KATIE PUTNAM: Marshall, Tex., April 14, Texarkana, Ark., 16, Hot Springs 17, 18, Little Rock 20, Fayetteville 21, Springfield, Mo., 22, Aurora 23, Carthage 24.

KIDNAPPED: La Salle, Ill., April 15, Springfield 16, Bloomington 17, Decatur 18.

KATIE EMMETT: Minneapolis, Minn., April 12-18, Omaha, Neb., 20-22, St. Joseph, Mo., 23, Topeka, Kans., 24, 25, Colorado Springs, Col., 27, Aspen 28, Leadville 29, Salida May 1, Pueblo 2.

KEITH RHOADES: Bridgeton, N. J., April 13-18, Norristown, Pa., 20-25.

KINDERGARDEN (Howell and Gerbert): Anderson, Ind., April 15, Troy, O., 16, Sidney 17, Lima 18.

KITTIE ARYMAN: Windsor, Vt., April 13-18.

KARL'S PROMISE: Springfield, Mass., April 20-22, Hartford, Conn., 23-25.

KEEP IT DARK: Providence, R. I., April 13-18.

LEONZO BROTHERS: Tarentum, Pa., April 13-18.

LESLIE SISTERS: Jeffersonville, Ill., April 15, 16, Carrollton 17, Carlinville 18.

LILLIAN LEWIS: Houston, Tex., April 15, 16.

LOST IN NEW YORK (No. 2): Jamestown, N. Y., April 15, 16, Youngstown, O., 17, 18, Canton 20, 21.

LITTLE LORD FAUNTLEROY: Woodbury, N. J., April 15, Atlantic City 16, New York city 17, 18.

LOLITA: Cleveland, O., April 13-18, Chicago, Ill., 20-May 2.

LYCEUM THEATRE (Sharpley's): Toma City, Ia., April 13-18.

LEORA E. LANE: Moulton, Ia., April 21.

LOUIS JAMES: Lancaster, Pa., April 15, Reading 16, Allentown 17, Williamsport 18.

LITTLE NUGGET: Salem, O., April 15, Leetonia 16, Alliance 17, East Liverpool 18, Pittsburg, Pa., 20-25.

LIZZIE EVANS: Milwaukee, Wis., April 15.

LOST IN NEW YORK: Montreal, P. Q., April 13-18, Ottawa 20, 21, Kingston 22, 23, Belleville 24, 25, Toronto 27-May 2.

LIMITED MAIL: Chicago, Ill., April 12-18.

LATER ON: Des Moines, Ia., April 17.

LEWIS MORRISON: Williamsport, Pa., April 15, Scranton 16, Wilkesbarre 17, Easton 18, Trenton, N. J., 20-25.

LYDIA THOMPSON: New York city April 13-18.

MEN AND WOMEN: Chicago, Ill., April 13-18.

MARGARET MATHER: Chelsea, Mass., April 15, Fall River 16, Pawtucket, R. I., 17, New Britain, Conn., 18, Philadelphia, Pa., 20-25, Brooklyn, N. Y., 27-May 2.

MAY HENDERSON: Olean, N. Y., April 13-18, Corning 20-25, Elmira 27-May 2.

MONEY MAD: Chicago, Ill., April 6-27.

MY JACK: Dayton, O., April 15, Urbana 16, 17, Bellefontaine 18.

MAY BRETONNE: Janesville, Wis., April 13-18, Fond du Lac 20-25.

MACLEAN-PRESCOTT: Detroit, Mich., April 13-18, Englewood, Ill., 20, Pullman 21, Elgin 22, Rockford 23, Madison, Wis., 24, 25, St. Paul, Minn., 27, 28, Minneapolis 30-May 2.

MORA-WILLIAMS: New Castle, Pa., April 13-18, Bradford 20-25, Hornellsville, N. Y., 27-May 2.

MIDNIGHT ALARM: Chicago, Ill., April 12-18, Detroit, Mich., 20-25, Columbus, O., 27-May 2.

MAUDE ATKINSON: Selma, Ala., April 13-18.

MR. WILKINSON'S WIDOWS: New York city March 30—indefinite.

MR. BARNES OF NEW YORK: Minneapolis, Minn., April 15, St. Paul 16-18, Duluth 20-22.

MARIE WAINWRIGHT: St. Paul, Minn., April 13-15, Minneapolis 16-18, Stillwater 20, La Crosse, Wis., 21, Janesville 22, Milwaukee 23-25.

MARIE HUBERT FROHMAN: Brooklyn, E. D., April 13-18, Cohoes 23, Adams, Mass., 21, Pittsfield 22, Troy 24, 25, Red Bank, N. J., 27, Elizabeth 29.

MATTIE VICKERS: Utica, N. Y., April 15, Troy 16, 17, Cohoes 18.

MCKENNA'S FLIRTATION (Barry and Fay): Chicago, Ill., April 12-18.

MUGGS' LANDING: Dansville, N. Y., April 16-18.

MILE A MINUTE: New York city April 13-18.

MY GIRL AND MOTHER-IN-LAW: Concord, N. H., April 15, Franklin Falls 16, Manchester 17, Portsmouth 18.

MELVILLE SISTERS: Anderson, Ind., April 13-18.

MY AUNT BRIDGET: Lincoln, Neb., April 15, Omaha 16-18.

MR. AND MRS. KENDAL: New York city April 13-25, Cincinnati, O., 27-May 2.

MILTON NOBLES: Omaha, Neb., 14, 15, Council Bluffs, Ia., 16, Sioux City 17, 18, Pueblo, Col., 20, Aspen 21, Leadville 22, 23, Salida 24, Colorado Springs 25, Denver 27-May 2.

MME. AND AUGUSTIN NEUVILBE: Cincinnati, O., April 13-18, Columbus 20-25.

MAGGIE MITCHELL: Bloomington, Ill., April 15, Decatur 16, Danville 17, Frankfort 18, Chicago 20-25.

MAY LOUISE ARGEN: St. Cloud, Minn., 13-18.

MAUDE GRANGER: Detroit, Mich., 13-18.

MASTER AND MAN: New York city April 13-18.

NELLIE MCHENRY: Philadelphia, Pa., April 13-18.

NAT C. GOODWIN: N. Y. city Jan. 26—indefinite.

NEW YORK THEATRE (C. R. Hunt's): Pulaski City, Va., April 15, Salem 16-18.

NATURAL GAS: Pittsburg, Pa., April 13-18.

NOSS MUSICAL COMEDY: Clayton, N. J., April 15, Moorestown 16, Mount Holly 17, Woodbridge 18, Perth Amboy 20, Red Bank 21, Asbury Park 22, Keyport 23, Flemington 24, Clinton 25, Easton, Pa., 27, Bethlehem 28.

NEW YORK COMEDY (Terrill's): Mt. Vernon, O., April 13-18.

N. S. WOOD: Newark, N. J., April 13-18.

NEGRETTO: Williamsville, Mo., April 13-18.

ONLY A FARMER'S DAUGHTER: Pomeroy, O., April 15, Point Pleasant 16, Ironton 17, Ashland, Ky., 18, Hinton 20, 21, Lexington 22, Cynthiana 23, Paris 24, Jamestown 25, Louisville 27-May 2.

OUT OF SIGHT: Toledo, O., April 13-18, Grand Rapids, Mich., 20-25, Detroit 27-May 2.

O'DOWD'S NEIGHBORS: New Haven, Conn., April 15, Waterbury 16, Danbury 17, Bridgeport 18, New York city 20-25, Philadelphia, Pa., 27-May 2.

OLIVER W. WREN: Womelsdorf, Pa., April 15, Robesonia 16, Lutztown 17, Topton 18, Alburtis 20, Macungie 21, Allentown 22, Coopersburgh 23, Perkasie 24, Quakerstown 25, Telford 26, Souderton 27, Lonsdale 29, No. Wales 30.

ONE OF THE BRAVEST: Milwaukee, Wis., April 13-18.

OUR COUNTRY COUSIN (Frank Jones): Cleveland, O., April 13-18, Ashtabula 20, Erie, Pa., 21, Corry 22, Meadville 23, Oil City 24, New Castle 25.

OLD JED PROUTY: St. Louis, Mo., April 13-18, Cincinnati, O., 19-25, Louisville 27-May 2.

OUR MALINDY: Watertown, N. Y., April 15, Oswego 16, Lockport 18, Buffalo 20-25, Rochester 27-May 2.

OUR GERMAN WARD: Tyrone, Pa., April 15, Pittsburg 16-18.

OGARITA DRAMATIC: Cayuga, Ind., April 13-18.

OLIVER BYRON: San Francisco, Cal., April 1—indefinite.

OLD HOMESTEAD: Meriden, Conn., April 15, Hartford 16-18, Pittsfield, Mass., 20, Westfield 21, Northampton 22, Holyoke 23, Springfield 24, 25, Worcester 27-29, Bellow's Falls, Vt., 30.

OLD HOMESTEAD (Denman Thompson): New York city, Jan. 26—indefinite.

ONE OF THE FINEST: Houtzdale, Pa., April 16, Altoona 17, Johnstown 18, Latrobe 20, Connellsville 21, Uniontown 22, Monongahela City 23, McKeesport 25, Washington 27, Beaver Falls 28, Rochester 29, East Liverpool, O., 30, Greensburg, Pa., May 1, Tyrone 2.

PATTI ROSA: Philadelphia, Pa., April 13-18, Pittsburg 20-25, Boston, Mass., 27-May 2.

PAYMASTER: Louisville, Ky., April 13-18, Dayton, O., 20-25.

PAT ROONEY: Elgin, Ill., April 15, Pullman 17, Warsaw 18, Columbus, O., 19, 20.

P. F. BAKER: Syracuse, N. Y., April 13-18, Utica 20-22, New Haven, Conn., 23-25, Philadelphia, Pa., 27-May 2.

PEOPLE'S THEATRE (G. A. Hill's): Ellenville, N. Y., April 13-18, Middletown 20-25.

POWER OF THE PRESS: New York city March 26-April 25.

PRISON BARS: Henderson, Ky., April 13-18, Lexington 20-25.

PEARL MELVILLE: Chattanooga, Tenn., April 13-18.

PRIVATE SECRETARY: Worcester, Mass., April 16, 17.

PAT MALONEY: Cortland, N. Y., April 15.

RIP VAN WINKLE (Robert McWade): Charlottesville Va., 14, Danville 15, Lynchburg 16, Roanoke 17, 18.

RUNAWAY WIFE: Erie, Pa., April 14, Dunkirk, N. Y., 15, Buffalo 16-18, New York city 20-25.

RHEA: Terre Haute, Ind., April 15, Danville, Ill., 16, Old City, Pa., 25, Erie 27.

RICHARD MANSFIELD: Boston, Mass., April 6-18.

ROSINA VOKES New York city April 13—indefinite.

ROLAND REED: San Francisco, Cal., April 13-25.

RAYMOND COMEDY: Greenville, Ill., April 13-18.

RUTLEDGE DRAMATIC: Chillicothe, O., April 13-18.

RUBY LA FAYETTE: Palestine, Tex., April 13-18.

ROWLAND-LANSING MUSICAL COMEDY: Watertown, Wis., April 15, Madison, 16, Portage City 17, Necedah, 18, Millsville 20, Augusta 21, Menominee, Wis., 22, Red Wing, Minn., 23, Hastings 24, Stillwater 25, River Falls, Wis., 27, West Richmond 28, Cumberland 29, Hewyord 30, Washburn May 1.

RUNNING WILD: Dayton, O., April 15.

RAGPICKER'S CHILD: Williamstown, Mass., April 15, Bennington, Vt., 16, Hinsdale, N. H., 17, Northampton, Mass., 18, Westfield 20, Spencer 21, So. Framingham 22, Stoughton 23, Plymouth 24, Chelsea 25.

ROSE COGHLAN: Brooklyn, N. Y., April 13-18.

RENFROW'S PATHFINDERS: Topeka, Kans., April 12-18, Atchison 20-25.

SWILL ALARM: Pittsburgh, Pa., April 13-17.

SHENANDOAH (No. 2): Bristol, Conn., April 15, Meriden 16, Waterbury 17, Birmingham 18.

SARAH BERNHARDT: St. Louis, Mo., April 13-18.

STUART ROBSON: Kalamazoo, Mich., April 15, East Saginaw 16, Grand Rapids 17, 18 Cleveland, O., 20-22, Buffalo, N. Y., 23-25, New York city 27-May 16.

SUPERBA (Hanlon's): Milwaukee, Wis., April 13-18.

STANDARD THEATRE (D. J. Ramage's): Huntington, W. Va., April 13-18, Charleston 20-25, Portsmouth, O., 27-May 2.

STRUCK OIL: Meadville, Pa., April 15, Erie 16, Salamanca, N. Y., 18.

SPOONER DRAMATIC: Fort Madison, Ia., April 13-18.

SAWTELLE COMEDY: Parkersburg, W. Va., April 13-18.

SPOONER COMEDY: Des Moines, Ia., April 13-18, Cedar Rapids 20-25.

SHUTTZ' THEATRE: Cleburne, Tex., April 13-18, Waco 20-25.

SPIDER AND FLY: Columbus, O., April 13-18, Zanesville 20, Wheeling, W. Va., 21, Youngstown, O., 22, Altoona, Pa., 23, Wilmington, Del., 24, Chester, Pa., 25.

SOL SMITH RUSSELL: Baltimore, Md., April 13-18, Buffalo, N. Y., 20-22, Hamilton, Ont., 24, London 24, Detroit, Mich., 25, Boston 27-May 9.

SHENANDOAH (No. 1): San Francisco, Cal., April 20-May 2.

SHUTTZ' BASTILE: Taylor, Tex., April 13-18.

STAR DRAMATIC: Emporium, Pa., April 15.

SHILOH: Philadelphia, Pa., April 13-18.

THE WIFE: Birmingham, Conn., April 17, Waterbury 18.

THE HUSTLER: Albany, N. Y., April 15, Troy 16, Gloversville 17, Utica 18, Holyoke, Mass., 20, New Britain, Conn., 21, Hartford 22, New Haven 23, Bridgeport 24, Scranton, Pa., 25.

TRUE IRISH HEARTS: Milton, Pa., April 15, Bloomsburg 16.

TWO SISTERS: Portland, Ore., April 13-18, Astoria 20, Tacoma, Wash., 22, 23, Port Townsend 24, Seattle 24, 25, Olympia 27, 28, Fairhaven 29, 30, Spokane Falls April 1, 2.

THE BI-GLAR: Baltimore, Md., April 13-18, Brooklyn, N. Y., 20-25.

TWO JOHNS: Pittsburg, Pa., April 13-18.

THOMAS E. SHEA: Warren, Pa., April 13-18, Titusville 20-25.

THE BROOM-MAKER: Binghamton, N. Y., April 15, Cohoes 16, Troy 17-18.

THE FAKIR: Detroit, Mich., April 13-18, Elkhart, Ind., 20, Davenport, Ia., 21, Marshalltown 22, Omaha, Neb., 23, Lincoln 24, Topeka, Kans., 25, Kansas City, Mo., 26-May 2.

TWO OLD CRONIES: Greenville, Miss., April 16, Vicksburg 17, Jackson 18, New Orleans, La., 20-25.

THE SOUDAN: Boston, Mass., April 20—indefinite.

THE CHARITY BALL: Montreal, P. Q., April 13-18, Ottawa, Ont., 20, 21, Kingston, N. Y., 22, Ogdensburg 23, Utica 24, Binghamton 25, Scranton, Pa., 27, Pittston 28, Easton 29, Orange, N. J., 30, Elizabeth May 1, New Britain, Conn., 2.

THE WORLD AGAINST HER (Agnes Wallace-Villat): Indianapolis, Ind., April 15.

TWELVE TEMPTATIONS: Elmira, N. Y., April 15, Hornellsville 16, Bradford, Pa., 17, Jamestown, N. Y., 18, Erie, Pa., 20, Oil City 21, New Castle 22, Youngstown, O., 23, Canton 24, Akron 25.

UNCLE HIRAM: Vincennes, Ind., April 15, Princeton 16, Henderson, Ky., 17, Evansville, Ind., 18, Mt. Vernon 20, Paducah, Ky., 21, Cairo, Ill., 22, Centralia 24, Effingham 25.

UNCLE TOM'S CABIN (Mason and Morgan's): Pittsburg, Pa., 15, Henderson, Ky., 16, Madisonville 17, Hopkinsville, Tenn., 18, Ashville 20.

U. S. MAIL: Washington, D. C., April 13-18.

UNCLE TOM'S CABIN (Stetson's): Fond du Lac, Wis., April 16.

ULLIE AKERSTROM: Paterson, N. J., April 15, Hoboken 16-18.

U AND I: New York city March 23—indefinite.

UNCLE RUBE: Blossburg, Pa., April 13-18.

UNCLE TOM'S CABIN (Peck and Fursman): Chicago, Ill., April 12-18, Kalamazoo, Mich., 20, Adrian 23, Ypsilanti 25.

VENIE HOWARD: Rochester, N. H., April 13-18.

WOLFORD SHERIDAN: Madison, Ind., April 13-18, Owensboro, Ky., 20-25, Henderson 27-May 2.

W. H. CRANE: Boston, Mass., March 5-April 18.

WAITE COMEDY: Auburn, N. Y., April 13-18.

WATER QUEEN: Council Bluffs, Ia., April 15, Galesburg, Ill., 17, Peoria 18, Lafayette, Ind., 19, Logansport 20, Lima, O., 21.

WARDE-BOWERS: Spokane Falls, Wash., April 15, Missoula, Mont., 16, Anaconda 17, 18, Butte City 20, 21, Helena 22-24, Fargo, No. Dak., 25, Winnipeg May 27-2.

W. J. SCANLAN: Jersey City, N. J., April 13-18, Brooklyn, N. Y., 20-May 2.

WE, U. S. A. CO.: Brooklyn, N. Y., April 13-18.

VON VOYSON: Baltimore, Md., April 13-18.

ZEEFIE TILBURY: Bangor, Me., April 13-18, Togus 20, 21, Augusta 22-25, Portland 27-May 2.

OPERA AND CONCERT.

AGNES HUNTINGTON: Brooklyn, E. D., April 13-18, Harlem, N. Y., 20-25.

BOSTONIANS: Oakland, Cal., April 15, 16, Sacramento 18, Portland, Ore., 20-25, Tacoma, Wash., 27-29, Seattle 30-May 2.

BOSTON GAIETY OPERA: Crookston, Minn., April 13, Grand Forks, No. Dak., 16-18.

BAKER OPERA (No. 1): Lowell, Mass., April 13-18, Portland, Me., 20-25.

CORINNE: Chicago, Ill., April 13-25.

CHATTANOOGA MANDOLIN: Zionville, Ind., April 15, Whitestown 16, Lebanon 17, Thorntown 18.

DESHON OPERA: Flint, Mich., April 13-18.

EMMA ABBOTT OPERA: Lynchburg, Va., April 15, Richmond 16-18, Staunton 20, Martinsburg, W. Va., 21, Hagerstown, Md., 22, Chambersburg, Pa., 23, Carlisle 24, Hanover 25, York 27, Lancaster 28, Allentown 29, Bethlehem 30, Easton May 1, 2.

HELD PARK CONCERT: Woodstock, N. D., April 15, Waukegan 16, Kenosha, Wis., 17, Racine 18.

JUCH OPERA: City of Mexico, March 27-April 20.

LITTLE TYCOON: Ogden, Utah, April 15, Salt Lake City 17-19, Denver, Col., 20-25.

MCCAULL OPERA: Chicago, Ill., April 13-25.

MCLENNAN'S ROYAL CONCERT: Philadelphia, Pa., 12, Princeton, N. J., 13, New York city 15, 16.

N. Y. SYMPHONY CLUB: Portsmouth, O., April 13, Ironton, 16, Ashland, Ky., 17, Charleston, W. Va., 18, Huntington 19, Pomeroy, O., 21, Parkersburg, W. Va., 22, Marietta, O., 23, Cambridge 24, Barnesville 25.

OVIDE MUSIN CONCERT: Tacoma, Wash., April 14, Olympia 15, Seattle 17, 18, Portland, Ore., 19, Victoria, B. C., 20, 21, Port Townsend, Wash., 22, Vancouver 23, Salem, Ore., 24, The Dalles 25, Spokane Falls, Wash., 27, 28, Missoula, Mont., 29, Anaconda 30.

POOR JONATHAN: N. Y. city Oct. 24—indefinite.

SEA KING (Gilmore's): Brainard, Minn., April 15, Superior, Wis., 16, Duluth, Minn., 17, 18, St. Paul 20-22, Minneapolis 23-25.

SHIP AHOY: Cincinnati, O., April 13-18.

THE MERRY MONARCH (Francis Wilson): Philadelphia, Pa., April 13-May 2.

TENNESSEE WARBLERS: Osgood, Ind., April 12, Vernon 16, Seymour 17, Brownstown 18.

U. S. MARINE BAND: Kalamazoo, Mich., April 13, Grand Rapids 15, Chicago, Ill., 17-19, Sioux City, Ia., 20, Lincoln, Neb., 21, Omaha 22, Des Moines, Ia., 23, Quincy, Ill., 24, Springfield and Decatur 25.

WILBUR OPERA: Minneapolis, Minn., Feb. 16—indefinite.

VARIETY AND BURLESQUE.

AMERICAN GAIETY GIRLS: Brooklyn, N. Y., April 13-18, Troy 20-25, Albany 27-May 2.

CREOLE BURLESQUE: Louisville, Ky., April 13-18, St. Louis, Mo., 20-25, Dayton, O., 27, 28, Springfield 29, Columbus 30-May 2.

CITY CLUB: Washington, D. C., April 13-18.

FAY FOSTER BURLESQUE: St. Louis, Mo., April 12-18, Louisville, Ky., 18-25, Cincinnati, O., 27-May 2.

FANSHAW'S GAIETY: Albany, N. Y., April 13-18.

GUS HILL: Rochester, N. Y., April 13-18, Montreal, P. Q., 20-25, Toronto 27-May 2.

HOWARD BURLESQUE: Rochester, N. Y., April 13-18.

HASTY BURLESQUE: New York city April 6-18, Washington, D. C., 20-25, Baltimore, Md., 27-May 2.

IRWIN BROTHERS: Newark, N. J., April 13-18.

LONDON GAIETY GIRLS (Flynn): Philadelphia, Pa., April 15, 15, Frankford 20, Pottsville 21, Ashland 23, Shamokin 25.

LEW CLAY GAIETY: Buffalo, N. Y., April 13-18, Philadelphia, Pa., 20-25, New York city 27-May 2.

LONDON GAIETY GIRLS (Turner's): Philadelphia, Pa., April 13-18, Baltimore, Md., 20-25.

LOUISE DEMPSEY: Syracuse, N. Y., April 15-18, Troy, 20-25, Hartford, Conn., 27-May 2.

LUCIER'S NOVELTY: Worcester, Mass., April 13-18.

MULDOON KILRAIN: Philadelphia, Pa., April 13-18.

NIGHT OWLS: Pittsburg, Pa., April 15-18, Baltimore, Md., 20-27, Washington, D. C., 27-May 2.

PARISIAN FOLLY: Chicago, Ill., April 15-25.

ROSE HILL'S BURLESQUE: New York city April 13-18.

RENTZ SANTLEY: Boston, Mass., April 13-18.

REILLY-WOODS: Baltimore, Md., April 13-18, Pittsburg, Pa., 20-25.

SHERIDAN AND FLYNN: Atchison, Kans., April 16.

SENSATIONAL BOOM: Brooklyn, E. D., April 12-18.

TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.

TONY PASTOR'S (No. 2): Brooklyn, N. Y., April 13-18.

VARIS SISTERS: Milwaukee, Wis., April 13-18, St. Paul, Minn., 20-25, Minneapolis 27-May 2.

WEBER AND FIELDS: Cincinnati, O., April 13-18.

WHALLEN AND MARTELL: Paterson, N. J., April 13-18, Newark 20-25, Brooklyn, N. Y., 27-May 2.

MINSTRELS.

ATCHINSON AND COOK: St. Johns, N. B., April 20-22, Halifax, N. S., 23-25.

AL. G. FIELD'S: Columbia, Pa., April 15, Lancaster 16, Reading 17, Pottsville 18.

BARLOW BROTHERS: Burlington, Vt., April 15, St. Albans 16, Malone, N. Y., 17, Ogdensburg 18.

CLEVELAND'S COLORED: Baltimore, Md., April 13-18, Washington, D. C., 20-25.

CLEVELAND'S CONSOLIDATED: San Francisco, Cal., April 6-25, Los Angeles 27-25, San Jose 27.

GEORGE WILSON: Charleston, W. Va., April 16, Washington, D. C., 20-25.

GOODYEAR, ELTICH AND SCHILLING: Kansas City, Mo., April 13-18.

GORTON: Port Hope, Can., April 16, Trenton 17.

HI HENRY: Wausau, Wis., April 15, Stevens Point 16, Matchfield 17, Grand Rapids 18.

MCCABE AND YOUNG'S: Brooklyn, E. D., April 13-18.

PRIMROSE AND WEST: Manchester, N. H., April 13, Portland, Me., 16, Portsmouth, N. H., 17, Windsor, Conn., 18.

VREELAND: Great Barrington, Mass., April 15, Stockbridge 16.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Cincinnati, O., April 12-18, Detroit, Mich., 20-25.

BARNUM AND BAILEY'S CIRCUS: New York city March 26-April 25.

ELI PERKINS: Brandon, Man., April 15, Portage, Ont., 17, Appleton, Wis., 20, London, Ont., 22, Westfield, Pa., 24.

GENTRY'S EQUINES: Rome, Ga., April 15, 16, Anniston, Ala., 17, 18.

HERRMANN: Denver, Col., April 13-18.

HOWORTH'S HIBERNICA: Mansfield, O., April 16, Bellaire 17, Elyria 18.

JOHN DEWITT MILLER: Georgetown, Tex., 15, San Marcos 16, San Antonio 17, 18, Tyler 20, Houston 21, Galveston 22, Marlin 23, 24, Denton 25.

KELLAR: Ams

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